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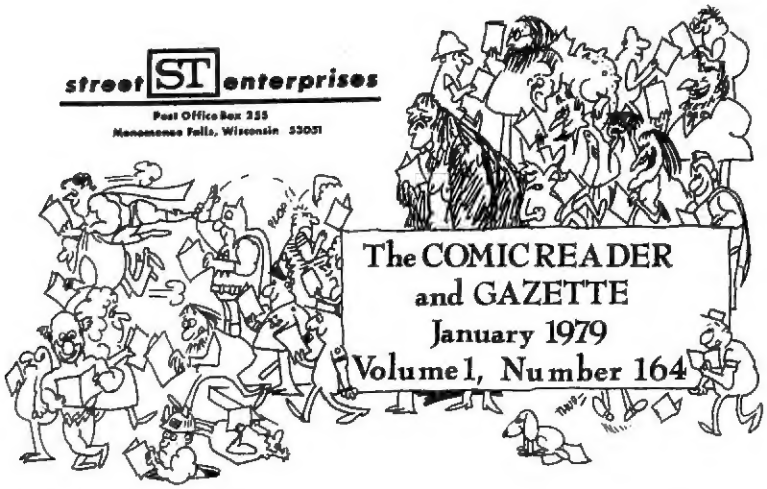

The COMIC READER and GAZETTE

January 1979
Volume 1, Number 164

OUR COVERS: As we add a lot of "space" to TCR, our covers reflect this. The front cover features Star Hawks agent Rex Jaxan, as the GAZETTE becomes a part of TCR; the back cover features an original character -- Starr, by Keith Giffen. Front cover © NEA, Inc., back cover © Keith Giffen.

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TCR Message

Welcome to the brand-new-look debut issue of THE COMIC READER. With this issue, TCR will have the room we have lacked to do longer features as well as combining the exciting aspects of the longrunning Menomonee Falls GAZETTE with our new comic book format. For those of you who never read the GAZETTE, some of the strips contained here will be new to you and we hope that they are very pleasing. We also welcome about 1200 new subscribers who used to receive the Menomonee Falls GAZETTE and GUARDIAN. All outstanding subscriptions for those two magazines have been transfered to TCR (the GAZETTE on an issue-for-issue basis, GUARDIAN on a two-for-one issue basis), so TCR subscribers who had issues coming have had their subs extended and people with GAZETTE and GUARDIAN issues coming had them combined. The last issue of your subscription is on the first line of your address on our mailing wrapper; if there is a question about it (we are most definitely not perfect) please send us a self-addressed stamped envelope or post card and we'll answer your questions. Some Canadian or foreign GAZETTE subscribers may not have received the last two issues (#231-232) because of a mix-up in our print-run for #231. If you didn't and want two issues added to your sub, please write. Also, some of your subscriptions may now run for four or five years or more. If you would rather receive merchandise for part of your credit, please refer to our back issue ad on page 45 of this issue (and those of you who like what you see here and want to order back issues of the GAZETTE or GUARDIAN are certainly encouraged to do so). However, as we've stated before, refunds in cash aren't within our power at the moment.

This issue is at least a week later than it was supposed to be, but for once, we can chalk it up to something other than our own inability to get it done in time. Following our last issue, our printer decided that our outstanding bill was not being paid off fast enough (its large size having been built up in the days when we were printing weekly GAZETTEs and GUARDIANs as well as TCR) and demanded that we pay it off now or cease dealing with them. This was unexpected because the printer we had been dealing with was purchased by a larger firm, and our relationship with them was not as close. Although our attempts to borrow money from the standard sources were futile, we were able to give them enough to placate them because of the kindness and generosity of our friends Alan Light, Larry Charet, Bill Cole and Ron Killian, who

[Continued on page 14]

Marvel News

Some corrections on cancellations: HOWARD THE DUCK will end with #31, out next month, with the black and white (not color) magazine replacing it on the April schedule. That first issue will include the three stories that would have appeared as #32-34 of the color book, by Bill Mantlo, Mike Golden (one story) and Gene Colan (the other two). The change was made, according to Marvel, to grab a more adult audience.

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Two reprint books, MARVEL SUPER ACTION and MARVEL TRIPLE ACTION, end this month with #13 and #47, respectively. Steve Ditko did the cover for MTA #47.

The Hanna-Barbera books have been definitely, honestly, once-and-for-all, cancelled, with Marvel severing all ties with HB by sending back material already completed. The final issues are: LAFF-A-LYMPICS #13, YOGI BEAR #9, DYNOMUTT #9, SPOTLIGHT #4, THE FLINTSTONES #9, SCOOBY DOO #9, and TV STARS #4. We haven't seen any FUNTASTIC WORLD OF HANNA-BARBERAs since #4, so we assume that's the last one of those. We hope that's correct.

KING CONAN will be a quarterly instead of a bi-monthly 60¢ book by Roy Thomas and John Buscema.

TOMB OF DRACULA has been rescued from the chopping block and will continue beyond #72 with Mike Fleisher as the new scripter. Artists have yet to be determined.

THE SUB-MARINER will be one of the new books on the schedule, but David Michelinie won't be writing it.

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MARVEL TEAM-UP #75, which was issued last August, had a different cover, originally, by Keith Pollard and Bob Layton. The one on the right is the one that appeared, recomposed and drawn by Dave Cockrum.

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Due to contractural disagreements, Mike Ploog's artwork for the WEIRDWORLD issues of MARVEL SUPER SPECIAL will be replaced by art by John Buscema, who will also work in pencil and watercolor. Because of the resulting delays, #10 will instead be the Doug Moench-Gene Colan-Tom Palmer issue of STAR-LORD, with an on sale date of February 20th. #11, out May 22nd, and #12, out June 19th, will feature the first and second parts of WEIRDWORLD.

It now appears that Jack Kirby will NOT be returning to Marvel, as he's found it more lucrative to continue in the field of animation.

George Perez and Mary Jo Duffy have completed an issue of MARVEL PREMIERE which features ICEMAN.

THE AVENGERS #185-186 will be a two-part story that will tell the full untold story of the origins of the Scarlet Witch and Quicksilver. David Michelinie, in conjunction with Mark Gruenwald and Steven Grant, plotted it, and it explains at least six dangling plotlines from as many books.

The NOVA plot-threads that were left dangling after the book's cancellation (Marv Wolfman had planned a 13 part origin explanation crossing over with FANTASTIC FOUR) will be resolved in FANTASTIC FOUR. Speaking of FF, Marv has done an inventory story featuring the Ringmaster. Also, The Inhumans will soon make their reappearance and #207 will feature a new Human Torch-Spider-Man team-up.

Walt Simonson will be the new penciller of BATTLESTAR GALACTICA beginning with #4.

The Red Skull-Hatemonger issue of SUPER-VILLAIN TEAM-UP is by Peter Gillis and Carmine Infantino, with a cover by Frank Giacoia and Al Milgrom.

THE BLACK PANTHER gets a new logo with #15.

Gene Colan and Tom Palmer are returning to their old stomping grounds, at least on a one-shot basis. They're currently doing an issue of DOCTOR STRANGE. Speaking of Strange, the WHAT IF Dr. Strange Were A Disciple Of Dormammu story will be drawn by Tom Sutton.

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SPIDER-MAN #200 will be a 60¢, 48 page issue.

Mike Fleisher, who was doing an inventory issue of GHOST RIDER, is now slated to become the regular writer with #36, out in March.

Fireside Books has issued a MARVEL POSTER BOOK, similar in format to DC's. Full page drawings by Jack Kirby, John Buscema, Jim Steranko and John Romita, among others, are accompanied by a commentary by Stan Lee. Most (if not all) of the art is reprinted.

We'd like to congratulate our English counterpart, Richard Burton, as he has become an assistant editor for the British Marvel division. This operation will soon be altered from the present all-reprint setup they've been working with for the past six years into an all-British new material department alongside the U.S. reprints. Dez Skinn is Editorial Director, with Richard and Alan McKenzie as his assistants. The characters involved in the new material haven't been firmed yet, but Nick Fury, the Black Knight and a brand new character have been pretty definitely decided. Each will tie in with Marvel's continuity. More as it develops.

DC News

DC and Western Publishing (the parent company of Gold Key) have collaborated on a $1.95, square-bound collection of SUPERMAN stories, probably 224 pages worth, in the same format as Western's ENTERPRISE LOGS and UFO ENCOUNTERS books. We don't know the exact release date yet, but watch for it.

Simon and Schuster is also working with DC on a series of trade paperbacks. Unlike their Marvel series, however, the DC series will feature more esoteric material. Michael Uslan, for example, is selecting material for a best of DC science fiction book (obviously drawing from MYSTERY IN SPACE and STRANGE ADVENTURES). More details as things develop.

Ross Andru, who takes over JUSTICE LEAGUE OF AMERICA with #166, says about his plans for the book, "No radical changes in format, [and that he hopes to continue] the best traditions of the early JLA adventures."

hunter as undercover agent against the Confederacy, a role that will continue for the near future in WEIRD WESTERN TALES.

The Justice League encounters a possessed archaeological artifact in #166, Ross Andru's first issue as editor. The Tribunal is a new villain that they will meet in a future issue.

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Paul Levitz says that the DETECTIVE COMICS adventures of Batgirl and Robin will be done in a more serious tone by new scripter Jack C. Harris.

Jonah Hex will be undergoing a slight change in tone also during the ensuing months. The Chinese woman he met in #23 will mean more to him than he first thought, and in #24 he suffers amnesia and reforms his self-image as that of a minister.

Abraham Lincoln assigns Scalp-

Cary Burkett and Tom Sutton have prepared a HOUSE OF MYSTERY story that "sort of guest-stars Sherlock Holmes." It appears in #271.

We haven't mentioned it before because we didn't know it was going to happen: the NIGHTWING AND FLAMEBIRD in SUPERMAN FAMILY has been replaced with MR. AND MRS. SUPERMAN adventures, while the SUPERMAN slot will be taken up by PRIVATE LIFE OF CLARK KENT stories, both with #195.

ADVENTURE #463 features Dead-

man's attempts to utilize a matter-creating helmet to form a new body for himself. That issue also features the Justice Society in battle against an elemental army led by new villain Frederick Vaux.

Mr. Mxyzptlk returns in SUPERMAN #335, but this time he needs Superman's help to return to his world whence he's been banished on his wedding day.

Speaking of holdovers from the Mort Weisinger-Superman era, Lola Barnett takes up where the old Lois Lane left off by trying to dertermine why Clark Kent's hair never seems to grow, in SUPERMAN FAMILY #195.

Alex Saviuk, who is already the regular GREEN LANTERN artist, assumes the same position with THE FLASH with #273. Frank Chiaramonte will be his regular inker.

Dan Adkins will be Don Newton's regular inker for the BATMAN strip in DETECTIVE COMICS.

WORLD'S FINEST #257's GREEN ARROW story will be by Paul Kupperberg, Jose Delbo and Frank McLaughlin. In the same issue, Rich Buckler and Romeo Tanghal will do HAWKMAN and George Tuska and Bob Smith will do BLACK LIGHTNING. Buckler is slated to do #258's BLACK LIGHTNING story.

Future issues of THE FLASH will reveal more about the new mysterious girl in Flash's life and the secret of a man called Curtis.

The Two-Face adventure in #314-315 will feature a "surprise guest star."

Meanwhile, the Christmas, 1979 issue of BATMAN (already in preparation) will feature The Joker.

Steve Englehart's Batman-Batgirl vs. Dr. Phosphorus story appears in BATMAN #311.

Batman will be teaming up with The Atom in a future issue, and either that issue, or the Batman-Dr. Fate issue scheduled to appear in THE BRAVE AND THE BOLD #152 and written by Cary Burkett, will be drawn by Don Newton and Frank McLaughlin to get the book back on schedule for the first time in months.

Jack Abel will ink Joe Staton's pencils for DC COMICS PRESENTS #9, which features Superman and Wonder Woman.

Frank Chiaramonte is inking the Jose Garcia Lopez DEADMAN story for ADVENTURE #463.

The Superman-Sgt. Rock team-up will appear in DC COMICS PRESENTS #12. It is written by Cary Bates.

Since he's currently visiting the U.S., E.R. Cruz has been assigned an issue of JONAH HEX (#27) to pencil and ink.

Romeo Tanghal is doing a fill-in on the inking of Scalphunter in WEIRD WESTERN TALES #55.

Bob Smith will be the regular inker of Don Newton's AQUAMAN beginning with ADVENTURE #464.

Those Parkes Run coloring books we mentioned last issue have now got story titles. They include "Brainiac's Earth-Shattering Scheme" by Bob Rozakis and Joe Staton; "The Toyman's Tricky Trap" by Nelson Bridwell and Ric Estrada; "The Weather Wizard's Coast-To-Coast Crimes" by Roger Slifer and Estrada; (Superman and Batman in) "A Switch In Crime" by Nelson Bridwell and Estrada; (The Super Friends in) "Secret Of The Frozen City" by Bridwell and Estrada, and "The Riddler's Reverse Revenge" by Rozakis and an unnamed artist. The first four have definitely got Ross Andru-Dick Giordano covers on them.

On a sad note, due to time restrictions in editing, the Noel Neill-Kirk Alyn sequence of the SUPERMAN film was removed. There is a slight chance that it will be included in SUPERMAN II, however.

Fanzine Reviews

ASTRAL COMICS #1, $1.50, from Tom Sciacca, P.O. Box 829, Radio City Station, New York, NY 10019. This is another stripzine with the lead story featuring Astron, Star Soldier, who could easily fit into the Marvel (or, these days, DC) universe. The cover is by Mike Grell, and writer-artist Sciacca has enlisted Rich Buckler, Tex Blaisdell, Terry Austin and Jack Abel as inkers on the above average story. Unfortunately, the second Astron story by Len Rosenberg works less well and a story by Max Gottfried detracts from the quality of the rest of the book.

TERRACHRONICLE #2, $1.00 from West Coast Comic Club, 150 South James, Orange, CA 92667. This is more an article zine, since it contains short pieces on The Question, the late Tim McCoy, and a Conan chronology, than a stripzine, although it has two short strips by Tim Burgard and Greg Curry. Its content is entertaining, though four pages are given over to an interview with the promoters of a New York film con. The most fascinating part of it is a letter that talks about a missing Marx Brothers - W.C. Fields script.

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Archie Coming Comics

ARCHIE'S PALS 'N' GALS No. 130, March. [12/26]

ARCHIE'S JOKE BOOK No. 254, March. [12/26]

BETTY AND VERONICA No. 278, March. [12/26]

PEP No. 347, March. [12/26]

LITTLE ARCHIE No. 140, March. [1/2]

LAUGH No. 336, March. [1/2]

LIFE WITH ARCHIE No. 203, March. [1/2]

JUGHEAD No. 286, March. [1/2]

ARCHIE'S TV LAUGHOUT No. 65, March. [1/9]

BETTY AND ME No. 100, March. [1/9]

REGGIE AND ME No. 112, March. [1/9]

ARCHIE No. 278, March. [1/9]

LAUGH COMICS DIGEST No. 21, March. A super-hero reprint story is included. [1/9]

ARCHIE AT RIVERDALE HIGH No. 61, March. [1/16]

JUGHEAD WITH ARCHIE DIGEST No. 31, March. This issue features a reprint of a super-hero story. [1/16]

JUGHEAD JONES COMICS DIGEST No. 8, March. This book also has a super-hero story reprinted in it. [1/16]

Warren Coming Comics

CREEPY No. 106, March. This issue's stories are "Swords In The World's Series" by Ken Gale, Jim Starlin and Joe Rubinstein; "Sudden Death Playoff" by Bob Toomey and Pepe Moreno Casares; "The Art Of Killing" by Larry Hama and Val Mayerik; "Quimby The Barbarian" by Toomey and Pablo Marcos; "Fangs" by Laurie Sutton and Leopoldo Duranona; and "The Primal Equation" by Sergio Whitehead and Isidro Moniz. Romas Kakulis did the cover. [1/15]

FAMOUS MONSTERS OF FILMLAND No. 152, March. [1/15]

Gold Key Coming Comics

Walt Disney DONALD DUCK No. 205, March. Reprints. [1/4]

Walt Disney MICKEY MOUSE No. 193, March. Reprints. [1/4]

THE PINK PANTHER No. 62, March. New stories. [1/4]

BUGS BUNNY No. 205, March. New stories. [1/4]

Walt Disney UNCLE SCROOGE No. 162, March. Reprints. [1/4]

BEEP BEEP, THE ROAD RUNNER No. 77, March. New stories. [1/4]

PORKY PIG No. 87, March. New stories. [1/4]

Walt Disney DAISY AND DONALD No. 36, March. New stories. [1/4]

TOM AND JERRY No. 316, March. Reprint material. [1/11]

WOODY WOODPECKER No. 176, March. New stories. [1/11]

STAR TREK No. 61, March. New material in this, the final Gold Key issue. [1/11]

TWEETY AND SYLVESTER No. 91, March. New stories. [1/11]

THE BEAGLE BOYS VS. UNCLE SCROOGE No. 1, March. New stories make up this new comic that replaces the 47 issue BEAGLE BOYS title on the Gold Key schedule. [1/11]

WALT DISNEY'S COMICS AND STORIES No. 462, March. Thirteen pages of new material, eleven pages of reprints. [1/11]

MIGHTY MOUSE No. 166, March. New material. [1/11]

Walt Disney CHIP 'N' DALE No. 57, March. New stories. [1/11]

BORIS KARLOFF TALES OF MYSTERY No. 90, March. Reprints. [1/25]

FLASH GORDON No. 22, March. New stories. [1/25]

GRIMM'S GHOST STORIES No. 49, March. New stories. [1/25]

HAPPY DAYS No. 1, March. New stories, ayyyy! [1/25]

LITTLE LULU No. 251, March. New stories. [1/25]

POPEYE No. 144, March. New stories by Bill Pearson and George Wildman. [1/25]

RIPLEY'S BELIEVE IT OR NOT! No. 87, March. Reprinted material. [1/25]

TUROK, SON OF STONE No. 120, March. New stories. [1/25]

WALT DISNEY SHOWCASE No. 49, March. Thirty-two pages each of new and reprint material. [1/25]

MARCH OF COMICS No. 449 - Pink Panther
MARCH OF COMICS No. 450 - Baby Snoots

Interview

By RICHARD BURTON
Transcribed by Les Chester

I suppose we really ought not be surprised that Chris Claremont is one of the best and most popular writers in comics; after all he does have the distinct advantage of being nearly British! I say "nearly" because although he was born over here, his parents emigrated to the States with him when he was only two years old. So he's pretty much as American as they come now (although he can turn out a faultless British accent at the drop of a hat), for which we should be very grateful. If Chris' family had decided to stay in the U.K., the comic book industry would not have had the benefit of his excellent work on IRON FIST, MARVEL TEAM-UP, MS. MARVEL and, of course, X-MEN. Results of Britain's Eagle Awards (X-MEN was named Favorite Comic Book) will tell you what a popular book with British fandom it is and will explain why discussion of X-MEN and its characters takes up a majority of the following interview.

Chris and his lovely wife Bonnie are frequent visitors to Britain (Chris still has a lot of family over here) and it was on a visit to London a couple of years ago I met him and got this interview underway. It was only completed earlier this year when we met up again in New York (what a jet-setting life we fan-eds lead!). He is one of the most dedicated writers you could wish to meet, constantly striving to improve on his already excellent work and frustrated when obstacles are put in his path. His plotting, characterization, and dialogue are among the best in the business and his characters live and breathe as much for him as they do for his legion of readers. A graduate of the Stan Lee/Roy Thomas school of comic book writing, Chris is one of those people that make comic books a pleasure to read even when you've been reading them for more years than you can remember and think you've seen everything -- with Chris Claremont you haven't.

RICHARD: Stan Lee said in his COMIC MEDIA NEWS interview how much more difficult it was for writers to break into comics than artists. He said it was impossible to judge new writers on just one script and that potential writers had to join a company in a fairly minor position and work their way up.

CHRIS: Unfortunately, he's right.

RICHARD: So how did you get into the business?

CHRIS: I was in college in 1968 and my college had this two-month work-study program where you were thrown out for two months in the middle of winter and expected to find employment in whatever you were good at at the time. At the time, I was reading in acting and political science, so,there not being many acting jobs in January, and even less in political science, I was looking for something to do. My parents are good friends with Al Jaffee of MAD Magazine, so I figured, ah, they'll call Al, he'll call Al Feldstein and that way I'll get into MAD. And if I really become friends they'll take me on their international jaunts all over the world! Unfortunately, MAD wasn't hiring. Ah hah, but Al Jaffee knows Stan Lee! So my folks called Al, Al called Stan, Stan called Sol (Brodsky), Sol called me and I told him, sure,I'd work for nothing. He went, "Nothing! You mean, like nothing?!" I said sure, it's a college thing, I don't care. He actually felt bad about me working for free!

RICHARD: Did you go straight into scripting?

CHRIS: I answered fan mail for two months! I sat at the front desk, fan mail would come in, I'd sort it out, answer it, pass on the good stuff, pass judgement on the scripts. First day I was there I cleared out all the fan mail, which had never happened before and everyone was amazed.

The whole offices, mind you, took up hardly any room at all; things were cramped, to say the least. Stan had an office with a door, Roy and Sol shared a big cubicle. Verpoorten, Stu Schwartzberg, the stat machine and Tony Mortellero shared one side of the main office behind a partition down a narrow corridor. Verpoorten was small in those days -- very impressive, but small! Romita, Marie Severin, Herb Trimpe, I think Frank Giacoia and whoever happened to be drifting in shared part of the right hand side as you came out of the elevators. Then there was a little cubicle for the secretaries and the hired help which was, in those days, the girl Suzy whose face appeared on the letter columns of the love magazines ("Suzy Says.")' Then there was a little coffee table for accounts, and a gate. I came in the door on my first day there, through the gate -- there had been no one there in the reception cubicle, as usual -- walked kind of tentatively down the hall, 18 years old, you know, "Marvel Comics, man!!" Not totally blowing my mind because I haven't read them in five years. The first person I ran into was John Verpoorten... and it was kinda, "Er, ha-ha, well, gotta go now, see you." [John was a very formidable person. -RB] I spent two months there and made a moderate enemy of Marie Severin because I would come up behind her and literally stand looking over her shoulder watching her draw something. She was in the habit of turning around in a hurry and she would turn around and there was this bearded face and she'd go, "Arghh!" And then I'd comment on what she'd done -- I didn't know any better. It took me almost seven years to live that one down.

So anyway, I did all that stuff for two months; wrote some backup dialogue for a SGT. FURY fact page; and I rejected Tony Isabella's first script. He still has the letter. The day I was hired as his assistant he posted it on the wall. I left there even-

tually and went back to college thinking, "Gosh, what an easy way to earn a living!" So I started submitting plots. Then someone in the office made a big mistake, they sent back a letter from Stan to me (it was signed "Stan," but I've signed Stan's name to so many replies to fan letters that it could've been from anybody), but the letter said that my plots were good -- I had Rick Jones dying of leukemia, all that sort of stuff! That gave me heart so I began sending stuff to National but it got lost. I sent more stuff to National and it got lost again, but this time Dick Giordano found some of it and told me what he thought of it over the phone... I decided not to send any more stuff to National. He was right, though, his criticisms were right. Then I sent a whole bunch of plots to Roy Thomas and he actually bought them. It was a HULK plot that was used in Archie Goodwin's first issue which is legendary because my plot is two pages longer than the book! I wrote a lot -- and it was all single spaced! Then I sold another plot, which was THE AVENGERS "Return Of The Sentinels" which Roy used. I thought this was easy. Then I graduated from college and discovered that I had to earn a living and began hanging around a lot, writing articles for the black and white books, etc. I did an eight-page werewolf story for MONSTERS UNLEASHED which Roy made me re-write four times. Eventually, I'd been hanging around for a bunch of months writing articles. One day Steve Gerber had gotten behind schedule and they had this Conway-plotted, Shores-drawn DAREDEVIL story they wanted to use. Roy said, "Can you do this... like tonight?" I said, sure. I didn't know what the hell to do but I took it home and brought it in complete the next morning. Marv Wolfman, the proofreader at the time, nearly blatzed. "You're just a... punk! What're you doing writing DAREDEVIL?" I said Roy gave it to me and I wasn't going to argue with him. A couple of months later, Steve Englehart got fouled up on a HULK story and I had to do that over a weekend. Which is how most writers get into the business. You're there and when you start out you're dumb enough and hungry enough to stay up all night writing these things. After you've been there for about a year you realize that nobody gives a damn, which is a shame. From there I did more strips and more articles, finally Marv Wolfman needed an assistant on the black and white line so they decided to hire me for two and a half days a week. Then they said, "Ah, to hell with it. We've got him for two and a half days, we need someone, hire him for five." Once I was hired for five, I started agitating for more work. They said, "You're on staff now. You don't need the money, so shut up!" The argument before was, "We can't give you any work because we have an obligation to the people who are on staff, they're working for us, we have to give them more work." Whereas, once you're on staff it's, "Don't you understand, Claremont? There are freelancers out there whose whole livelihood is the work we give them!"

RICHARD: What did you do when you got your first regular book?

CHRIS: GIANT-SIZE DRACULA? I nearly fell through the floor! I couldn't believe that I'd have an opportunity to work with Gene Colan -- Marv didn't tell me it was Don Heck. He didn't tell me who the plot was for until I'd plotted it. So I busted my ass, did a 'Neal Adams' plot, then found out it was for Don Heck. But I had very few complaints about that first GIANT-SIZE DRACULA, as far as the art goes at least. I look at the script now and wince. I traded that off for "Satanna" and WAR IS HELL, both of which were very short-lived. I sat in with Len (Wein) on the plotting sessions for the first couple of X-MEN so when he got off that I was his first choice to take over the book. The sequence at the end of the GIANT-SIZED X-MEN where

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the 'island' shot up into space came out of a session where Len, Dave (Cockrum) and I were batting round ideas. A similar situation happened some years earlier. Roy was trying to figure out how to get rid of the Sentinels in the Neal Adams drawn X-MEN. We were talking and I was mumuring something about how the basic source of genetic mutation they would go to the very source, which is the Sun. Roy thought about it and used it in the book. You'll probably now get a long letter from Roy saying, "I remember that exactly and Claremont's talking out of the back of his mouth!"

That's really the best example of the Marvel system. You have to be a very special writer to write comics. You have to have a very special sense of what's going on to be able to just sit down by yourself and come up with a viable plot without any outside influence. Stan can do it, Roy can do it, very few other people can. Most often what happens is I'll come up with a plot say, and I'll construct it together, think I've got something great and I'll go talk it out with Shooter. Just the act of talking it out with someone, a lot of times, exposes absurdities inherent in it. You think, "I wrote that? Ugh! " Shooter will say, "That's awful." "Oh yes, it is, isn't it?" And you bat ideas around. Sometimes you can get bogged down but when it's really working well you get kind of a group where everybody has something to contribute and even if what comes out has nothing to do with what was contributed it has sparked the writer to really consider what he's doing on the next step. That, I think, is the Marvel system at its best.

RICHARD: THE X-MEN is obviously your most popular book at the moment and you say that The X-Men are very real characters to you. Can you give me a run-down on how you see each one?

CHRIS: Yes, well, Cyclops, Stan's original image of him, in voice, at least, was as a young Tony Perkins. My image of him is more like a very young Henry Fonda: very Nebraska, very middle America, yet with surprising sidebars to his personality, again, like Fonda -- I think that's a nice image. It's an element I've used in the latest issue I've written where he's thinking back to his meeting with Corsair (X-MEN #107) and he suddenly realizes that not only Corsair speak English but he spoke it with a Nebraska twang -- it didn't register at the time because Scott speaks with a very flat twang himself. So Scott's very straight and his basic function in life has been to lead the X-Men and fall in love with Jean. In the context of the book now he thinks Jean is dead. He will think she's dead for at least seven, maybe eight issues or more.

RICHARD: He thinks Jean is dead?

CHRIS: Okay, the situation is this: At the end of the Magneto storyline (X-MEN #113) the underground complex under Anarctica collapses and there's a volcanic eruption. The Beast and Phoenix make it to the surface, the rest of the X-Men burrow into the ground. So Jean and Hank think the rest of the X-Men are dead, which, at that point,

resolves the Wolverine-Cyclops which-one-does-she-love-the-most conflict. Scott is freaked out to discover that he feels grief for Hank but not for Jean and then, thinking about it, discovers that he did his grieving for Jean after the Shuttle incident (X-MEN #101). Since then, she's not been a real person to him; the relationship has kind of been existing on momentum.

RICHARD: Jean Grey really died in that accident, didn't she?

CHRIS: Oh, she died -- he physical being ceased to exist -- she converted, in a sense, to pure mental energy, then she rebuilt herself. So she has, to say the least, a unique view of life. Storm, by the way, when Scott tells her this, is really pissed off because her perception is very black and white (if you'll pardon the pun). Jean loves Scott, Jean gave her life to save Scott's life, and now he's too much of a putz to realize that, to see how much he meant to this woman and how much she should mean to him. Storm is very final. So anyway, Scott, over the next six months, will get emotional, begin to develop some softer edges. In the upcoming story with The X-Men in Japan he will meet Coleen Wing and they will have an affair. It's not going to be a true love thing, they're just in it for the physcial enjoyment of it; they dig each other's bodies, etc.

RICHARD: If we're talking about Scott, logically, next comes Phoenix.

CHRIS: Jean, Phoenix, is evolving. The basic thing we're working on now is that she's coming to the conclusion that she's not cosmic anymore, and she's really pissed off about that. She liked it. She enjoyed having that power. It's like going cold turkey -- withdrawal from that kind of power at that level -- basically, she's not prepared for it. Dr. Strange, by the time he became cosmic, was prepared; Jean wasn't. So she just wants the "rush" that comes with being cosmic and that'll lead to conflicts. I don't know what will result. In Scotland, where she'll recover (after the Magneto thing), we'll introduce a craggy, thirtyish procurator fiscal who's investigating some murders on Moira's island (McWhirter is gonna get murdered by Mutant X) and she'll fall in love with him. And when Scott finally shows up she finally realizes she's in love with both of them. Which one does she want to marry or stay with? See, the reason for the "separation" was that the Scott-Jean relationship had gone about as far as it could without breaking them up, getting them married or getting them killed. So what we've done is kind of cheating, but by doing so we've taken the relationship back to square one. When they meet again, both Scott and Jean will be different people. Hopefully, that'll give us another ten years' worth of storylines to fool around with, just in terms of what will happen.

As far as Professor X goes, after the end of the Savage Land story, we'll be doing an "all-Xavier" issue, which will have about four pages of the X-Men and thirteen or fourteen pages of Xavier: Portrait of A Mutant As A Young Man sort of thing. What will have happened is that after the end of the Korean War he will have broken up with Moira (Moira will have jilted HIM, actually) and he wanders around the Mediterranean and discovers this Greek island where he gets his head back together, goes to Cairo and gets his pocket picked by Storm -- a very young Ororo.

RICHARD: That links nicely with Storm's origin in X-MEN #102.

CHRIS: Well, he doesn't remember that incident, it's at the bottom of his mind. It's just a throwaway but it was too good to pass up. And then he meets his first evil mutant and they have a fight and he wins. Up to then he had thought, "Hey, I must be unique in the world except for Cain Marko, my idiot brother-in-law."

RICHARD: This is all before he loses the use of his legs.

CHRIS: Yes, this is the series of events that prompts him to start the investigation which eventually leads him to Tibet and Lucifer.

In this story he's only about 24 or 25, he doesn't have hair but I wanted to make him a young hunk: he's a handsome, vital guy. But, at the end of the story, back in the present day, Lilandra looks at him and says, "Charles, there's nothing left for you. Jean's gone, your X-Men are gone and you can't start another group. What is there? I must leave, come home with me." And he does, he goes back to Lilandra's galaxy with her. So that way, when the X-Men come home he's not there to tell them that Jean and Hank are alive. So what happens is that for six months he and Lilandra break every record in the intergalactic Guinness Book! By the seventh month, as in "Glory Road," he's bored stiff. He's not unique, there are telepaths in this culture. For all his intellect and education he's essentially a backward person from a backward planet, and so he's bored. So he comes back to Earth, and arrives right in the middle of a battle.

RICHARD: Storm next.

CHRIS: Storm is basically what she is... a goddess, a three-dimensional goddess, if such a thing is possible. I'm establishing that she is very intolerant in a lot of ways. She's very blunt. She sees things, as I said, in black and white -- something either is or is not.

RICHARD: Do you see her, because of her primitive background, as being somewhat naive?

CHRIS: Naive may not be the word. She is very on the ball. Just maybe about certain things she is ignorant. We haven't had a chance to explore that very much as we haven't done too many stories in and around New York. I established that she doesn't like the city, the air to her smells like an open sewer, even on a good day! She really likes the Savage Land because it's like home to her. The feeling with Storm is that she is an X-Man more out of a sense of responsibility than anything else; there are other things that she would rather do. Basically, I'm just going to follow my instincts. I'm not totally sure how things will go with her. She will stay, basically, alone. She functions with Colossus pretty much as an older sister. I have a stack of letters this high from fans saying, "What a great romance there could be between Colossus and Storm." They've all missed the point.

RICHARD: When the new X-Men first appeared, Storm was probably the most powerful and dramatic member. Do you feel now that she's been slightly upstaged by Phoenix?

CHRIS: No. In terms of raw power, they're approximately equal. Jean can maintain a higher burst... she can peak higher than Storm but she can't hold it for long. For example, in X-MEN #112 she blasts Magneto, staggers him, knocks him on his ass as a matter of fact -- scares him! But she peaks and he doesn't. The thing with Storm is that all we've done till now is showing her throwing lightning bolts and creating hurricanes, but she can do far more. We find out that she saves Scott, Banshee, and the others from the lava flow in Magneto's Antarctica hideout by creating a blizzard in front of it, cooling it just enough so that the X-Men can blast a way to freedom. The key to her is that she totally dehydrates the air around him and causes him to sweat like a stuck pig. There is infinitely more that she can do. The fact that she was the best lock-pick and sneak-theif in Cairo is again the key to her saving the X-Men in the Magneto story. What Magneto didn't know, and still doesn't, is that she has two lock-picks concealed in the horns of her headdress and she picks the locks with her teeth.

RICHARD: Never forgets the old skills.

CHRIS: No, of course not, that's how you stay alive.

Phoenix is more visual -- the bird effect is far more spectacular. So the gist of it is that they complement each other. They do different things in different ways. I don't know how it will work when the team comes back together, simply because it is a delicate thing.

RICHARD: Let's look at Wolverine.

CHRIS: Wolverine is rounding out very interestingly. He's the one who has had the most character built of late. He's not mellowing, what's happening is that the people around him are perceiving him as being less of a psychotic. He lives by a very rigid code of personal ethics -- and he doesn't give a damn what anybody thinks of him. Like the scene in X-MEN #109 where Ororo assumes the worst and he slaps her down. He and Phoenix have a lot in common, they're both violent, elemental people -- barbaric is the word that I used. He and Storm are very alike in that they're both almost animal-elemental instinctive in their senses. I don't know whether the X-Men are changing in their responses to him. He's still abrasive and mean and he has a voice that makes you want to slug him: it sounds like a rasp rubbing down. It's an awful, awful voice.

RICHARD: Do you imagine voices for all your characters?

CHRIS: I don't think so. Stan did.

RICHARD: Is it something you like to do if you can?

CHRIS: No, it's something I don't do intentionally. Like, Roger Stern has an image of Colossus that he's "Mr. Rossmenko," which is an old comedy character. [In mock Russian accent] "How you like my new suit? It fits good, eh?" My view of Peter is that he's probably the most sane of the X-Men. He is simple in the best sense of the word. He's very straight on; the closest a normal human can get to the Hulk. The key to Colossus is the scene where he tried to describe a Russian winter to Storm. He has the soul of a poet, he just doesn't have the mechanics for getting it out. He has truly a Russian soul -- space and loneliness and desolation, and yet, incredible beauty -- but he doesn't have the ease with words, the agility with words that he would need to spell it out.

Nightcrawler, I don't know. The last few issues he's not done very much except get hopped so he's beginning to feel like, "I'm not doing very much for this team." The issue that John's doing now, hopefully, he'll upgrade himself in.

RICHARD: He was a very light character to begin with.

CHRIS: He's a swashbuckler, he's Errol Flynn. He's very intuitive -- they're all very intuitive. They're SO intuitive, it's a pain in the neck! But he acts a little crazy so he won't go insane. And he's a circus person. He enjoys life -- he loves it. John and I are going to expand on the "bamf" thing, using it more. He did it in that last issue of IRON FIST; punch people, disappear, punch, disappear -- he did it with Magneto in X-MEN #113. The Beast hurls Nightcrawler through the air, he "bamfs," appears in front of Magneto, grabs his helmet and keeps on going.

RICHARD: He must really kick up a foul stench in a room after he does that for awhile.

CHRIS: The brimstone effect is, I think, basically something he does deliberately -- it's part of his act. He could probably "bamf" without the stench.

The "bamf" sound, by the way, is the plop of imploding air. He, of course, refers to it as "teleporting," only Wolverine and any others around him refer to it as "bamfing." They go by the sound. I think we'll be working on his teleporting powers so that he can take maybe more than one person with him when he "bamfs."

RICHARD: He did try that once.

CHRIS: He's done it twice and it almost killed him. He wants to see if he can do it more, but it'd probably have to be with a very small person.

RICHARD: And he can't teleport to places he doesn't know about in advance.

CHRIS: Right, simply because he doesn't know what will happen if he materializes inside a solid wall and he doesn't want to find out!

RICHARD: So that leaves Banshee.

CHRIS: Banshee is the oldest. He, in his own way, is a poet. He wants to settle down with Moira. She wants to settle down with him but she's scared stiff, because of Mutant X. Because she knows he'll want kids and she doesn't know if she should, or could, anymore. Again, Banshee is the most overtly romantic.

RICHARD: Because of his years, is he more of a stable character for the group?

CHRIS: He's more stable but, being older, he's either at his prime or a little past it.

RICHARD: He's very conscious of the fact that among the youngsters, he's the eldest.

CHRIS: In a sense, yes. He is, by virtue of his age I suppose, a natural second-in-command. I'm not sure what'd happen if Scott were to go off but I'll have to figure it out because there'll be an issue or two where Scott goes away and the group will have to fight. But Banshee is, perhaps, an Irish romantic hero -- Captain Blood -- except maybe that's more Nightcrawler's turf. Again, the problem is they're all evolving. I've done this for three years, and Len Wein will criticize me for this, I think, because by now he would have it settled firm and definitely which presents the readers with a far clearer picture of what's going on. Yet, at the same time, it limits where you can go, I think. Part of the fun of the X-Men is that it has evolved and you can see it evolve. Look at it over the last 22 issues (22 issues! God!) and you can see them change. I think it adds an element of excitement and involvement. We've gotten letters from people who say that certain scenes, like the one between Nightcrawler and Scott in #109, are like things that they've done themselves. One guy wrote in and said that he'd played "Nightcrawler to someone else's Scott."

RICHARD: Speaking of #109, that was the issue where you introduced a character called Weapon Alpha, who, with some others, seemed to be intent on capturing Wolverine. Do you intend to resolve that sub-plot?

CHRIS: Alpha Flight? Oh, yeah, they're coming back. The way it's set up at the moment is that from the Savage Land they'll go to Japan for a two-issue fight with Moses Magnum, who's about to sink Japan beneath the Pacific Ocean unless they give him a lot of money. From there the grateful Japanese government sends them back

to New York. En route they are forced to land. They don't fly over the Pole for some reason, maybe a storm, so they've got to fly from Hawaii to Seattle to New York. Well, there's fog at Seattle so they have to divert to Vancouver -- and waiting for them is Alpha Flight. And there's a big fight, and we'll get into Wolverine's past there. Essentially, the fight ends when the X-Men retreat across the border. There's just this marker that says "U.S. Border" and the X-Men run across the road with Misty standing between the two groups and saying, "You guys want the X-Men, you're gonna hafta go over me!" And they say, "Let's get her!" and there's Colleen Wing off to one side with a camera. "Of course you realize that's murder on the American side. You're in America, not Canada." And Alpha says, kind of, "Dammit! Well, we've gotta go back. No, let's get those creeps. No, we're good guys, we're heroes. Wotta pain!" It'll be a two-parter.

RICHARD: You never seem to introduce simple supporting characters into your books, all your characters have the potential for a series of their own. Alpha Flight perhaps? Definitely the Starjammers.

CHRIS: Starjammers were an idea that Dave (Cockrum) and I had, or that Dave had and I took for a series. I didn't want to use them when I learned Dave wasn't going to do #108 because I felt it was wrong that he should create it and sell it to Marvel, which is what happened, and not get anything for it, not even end up doing it. Someday, perhaps, if he ever finds time, we'll do it. But it's something that he's got to pencil. There's no way anybody else could do it.

The thing is, there have always been calls for the Vision to have a series of his own, or for Nightcrawler to have a series, or Wolverine. A classic example of this is television's THE MARY TYLER MOORE SHOW -- I don't know if that'll mean much to people in England -- but they created a magnificent ensemble of characters in Mary, Lou Grant, Ted Knight, Rhoda, Phyllis and Murray. Then they spun-off Rhoda and Phyllis into series of their own. RHODA and PHYLLIS were comparatively successful but they weren't quite as good, and the only spin-off that's worked is LOU GRANT, because they've taken the character and left behind the situation. It's a show that has comic touches, like M*A*S*H, but it's not a 'ha-ha' show -- and it works very well. The point is, Wolverine and Nightcrawler work well in the context of THE X-MEN -- the Vision works well in the context of THE AVENGERS -- on their own it's a whole different situation. You need the interplay, the contact, for it to work.

RICHARD: You've got a pretty hefty cast of characters yourself, for all your books. You've got Iron Fist and his group...

CHRIS: Yeah, but they're gone.

RICHARD: But you're still using Colleen Wing and Misty Knight.

CHRIS: That was part of the deal, I gave up POWER MAN & IRON FIST but only if I could take Colleen and Misty with me.

RICHARD: You don't care about Iron Fist?

CHRIS: Well, it's not that I don't care, it's just that I haven't got the time. In a sense, I've said everything I wanted to say with Iron Fist. There's only one other story I would have liked to have done, and that's to resolve the Alan Cavenaugh thing -- do my terrorist story. But I can live without it. It's why Byrne left the book with issue #50, he'd burned out, burned out on Iron Fist. Most of POWER MAN #49 and 50 were layout, he couldn't do full pencils, he had too much trouble.

RICHARD: Could that happen on X-MEN?

CHRIS: No, he's surprised, he was worried that it might. But again, with X-MEN we're juggling so much, there's so much to do, so much to grow

RICHARD: How much difference does it make to you now that THE X-MEN has gone monthly?

CHRIS: Well, let me put it this way, it enables us to do that Xavier story I mentioned earlier, which, if it were a bi-monthly, I would probably not have done. It will enable us to do, after the Weapon Alpha story, a story where the X-Men come back to New York and there'll probably be five pages of X-men and the rest of the book will be a story with Phoenix, Havoc and Polaris.

RICHARD: Did you get much reaction to your "Intergalactic Legion of Super-Heroes" in #107?

CHRIS: Everyone thought I was ripping off the Legion. I could never understand that. People don't understand the concept of homage. Actually, the original concept of that was to be a crossover with the Legion. We would do it in X-MEN, then Paul (Levitz) would do a story where the Legion meets a group of characters who are very much like to X-Men in a similar situation, then we'd finish it off in X-MEN. Paul and I were also toying with the idea of doing an X-Men/Legion 'big book' -- kinda like the Superman/Spider-Man book. Jenette (Kahn) was all for it, but Stan felt we'd be giving DC unnecessary support. I think it would have been great.

RICHARD: Which do you feel happier writing, team books or solo books?

CHRIS: Depends more on artists than books, I think. JOHN CARTER is a solo book and I've plotted seven issues of his so far and written one. I'm having a great time with it.

RICHARD: Is it a book you wanted to do?

CHRIS: Oh yeah. I want to do s-f and I want to do barbarians, and this way I can do both, I mean that's the basic part of it. CARTER is Burroughs, and the fun of CARTER is that there's so much you can do with it. It hasn't been as exhaustively mined as TARZAN over the years. There aren't as many books and you've got a whole planet to play with instead of a continent -- a fairly well-explored continent at that. You don't have to worry about the racial problems inherent in the TARZAN stuff. Racial in the sense that when they were written -- 1912,1914 -- people's perception of cowardly blacks, and that sort of thing, and the white lord ruling in the middle of the jungle, all living side by side. With Mars, you've got red people, green people, yellow people, it's just a grade of color.

RICHARD: Moving on to STAR-LORD, Marvel's newest 'superstar,' can I ask you first who conceived the idea for Star-Lord's spaceship?

CHRIS: I did. Byrne designed it but my idea was to have a ship that was an intelligent, living being -- it's an extrapolation of Anne McCaffrey's mindship, the Helva thing. Rather than make it a ship with a living being running it I decided to make the ship a real thing. She's a star, an ascension star that's reformed itself. It's evolving, again -- the relationship, it's basically that I'm doing a characterization thing as much as anything else. The problem is that everyone's doing space opera; STAR HUNTERS, SEEKER 3000, STAR WARS, etc. I decided initially that STAR-LORD should be different, and to be different, and to be different meant staying away from space opera and trying to get into more mainstream

sf concepts. Mainstream sf concepts, unfortunately, involve very few of the elements that are considered as comic books' bread and butter -- that is to say, punching and hitting. It's characterization, it's people dealing with an environment and a situation as opposed to just bashing. The other side of it unfortunately is that it takes more time and, as I'm fond of telling Shooter, my first STAR-LORD took ten months, the second took ten weeks... and I'm trying to beat that record now! What I wanted to avoid was getting caught up in a schedule and a crunch that forces me to hiccup plots. You know; hic, Star-Lord meets Spider-Man; hic, Star-Lord does this; hic, Star-Lord does that. A good analogy, perhaps, is THE MAN FROM ATLANTIS, wherein you had a good opening show. People obviously took their time and crafted and tried to make something that was worthwhile. And then you had the next couple of telemovies which had their flaws but again it was essentially the same principle operating. Then they made it a series and farmed the scripts out to a production company and you had contradictions of character and situations. You know, Mark Harris running around a desert with invisible water, going back in time and meeting Jesse James. Wow! "Hey, we need a villain. Let's get Mr. Shubert." Why hadn't anyone arrested Mr. Shubert for trying to blow up the world five times?

RICHARD: Well, I think everybody would agree that all your books reflect the care and attention with which you approach your writing.

CHRIS: Well, at the bottom line I've got my own personal standards to meet and there are times I wish I could just churn the stuff out like Gerry (Conway) or Roy; who churns it out only in the sense that he produces phenomonal amounts of work when he sits down and puts his mind to it. Yet I can't. I'm hopefully getting into a system where I can produce more, but I don't want to spend all my time writing comics, thinking comics, living and breathing comics -- even though I feel like I do it now -- but at the same time I want to maintain a certain personal standard. That's why it's got my name on it. I do get pissed off when I'm re-written a lot of times, simply because I know the difference. If it's got my name on it, they should be my words.

RICHARD: Chris Claremont, thank you.

(Interview © 1978, Richard Burton)

Media Review

Well, this is the last column before the SUPERMAN film premieres (in fact, another week, and I could have reviewed it this time), and commercials and related hype are already appearing. Jimmy Carter was all smiles at the Washington premiere, so it seems someone likes it already (TIME's review was positive). We shall see.

QUBE, the Columbus, Ohio cable system with experimental programming that has been written up all over, has been set up for satellite transmission to other cable systems around the country for February debut. What this has to do with comics concerns the reading aids program wherein actors read the comic books over the air (something like the old Sunday morning comics readers TV used to have) with music and sound effects added. Since Warner Communications owns the system, DC material is being used. According to VARIETY, comics involved include: SUPERMAN (which is at odds with information culled from DC's DIRECT CURRENTS, which says that the DC characters licensed elsewhere won't be used), GREEN LANTERN, FLASH, ATOM, THREE MOUSKETEERS and GOOFY GOOSE. They also mention SPACE RANGER -- as a live action show. Curious, since DC hasn't mentioned it.

Speaking of DC, they're trying to convince the court that they have the sole right to the name DAILY PLANET, that forty years of use (without registering it as a trademark), being the source of the name's fame and the one to be hurt by public confusion. The problem stems from an underground newspaper publisher named Jerry Powers who claims trademark rights, even though DC says he last published in '73 (though Powers claims '77). Seems to me that there was a New York Daily Planet as well, and that there probably were many other uses (Metropolis, Illinois put out a weekly called the Daily Planet too). DC should have realized that registering it would have saved them a whole lot of trouble.

FLASH GORDON is supposed to begin production in February, with a THIRTY TO FORTY WEEK schedule! (That, by any standards, is a long time to film a movie.) The budget is now $34,000,000, down a bit, but they'll also need a new director since delays have caused conflicts with Nicholas Roeg's prior schedule.

CLOSE ENCOUNTERS OF THE THIRD KIND will be rereleased next year -- but everyone who saw it and loved it the first time will have to see it again, since Steve Spielberg is not only editing out the scenes critics hated (the mashed-potatos and mud mountain building scene) totaling about fifteen minutes and adding fifteen minutes of new stuff that hasn't even been filmed yet (budgeted at a couple of million). What's even more cunning is that Steve will tack on a new ending after Dreyfuss enters the alien spaceship. Crafty, aren't they?

Despite very mixed reviews, LORD OF THE RINGS is cleaning up at the box office, as is WATERSHIP DOWN, which has gotten a better critical reaction.

I remembered who Frank Marth was (he's a guest-star on the CAPTAIN AMERICA pilot): Remember the guy on the filmed HONEYMOONERS series that appeared in two-thirds of the episodes (he played the inquiring photographer that got Ralph in trouble by printing his picture with his "I'm the boss in my house," quote, as well as playing one of the robbers that Ralph recognized and eventually captured)? So he is probably not Cap.

United Artists has obtained writs against Paramount's Kevin McClory production of JAMES BOND, SECRET AGENT, based on the script written by McClory, Sean Connery and Len Deighton based on a project Ian Fleming began. UA says it's THUNDERBALL, McClory says it isn't, and the $20 million project is being delayed from its February starting date.

Sanrio Distributing is reissuing METAMORPHOSES with new narration and a disco soundtrack with the segments in a new re-edited order. The original release stiffed with its Rolling Stones, Joan Baez, et al., soundtrack.

Avco Embassy says they're doing TERRY IN THE PIRATES in '79... H.

G. Wells and Jack the Ripper meet in Nicholas Meyer's TIME AFTER TIME written by Karl Anderson and Steve Hayes, starring Malcolm McDowell, David Warner and Mart Steenburgen... Patrick McGoohan becomes a prisoner again in ESCAPE FROM ALCATRAZ, co-starring (heh-heh) Clint Eastwood... THE SHINING is scheduled for Christmas, 1979 release. Stephen King is writing an adaptation of NIGHTSHIFT, 3 horror stories set in a small Maine town, for ABC... Charlie Chan is set for a revival by Jerry Sherlock Productions... Avenger Joanna Lumley appears in the low-budget DRACULA AND HIS VAMPIRE BRIDE with Christopher Lee as Drac and Peter Cushing as Van Helsing... SEARS RADIO THEATRE will begin in '79 on CBS radio airing at 7:05 PM daily, with celebrities including Richard Widmark, Vincent Price and Andy Griffith narrating on as alternating basis. It's an adventure series... EMI is doing Bram Stoker's JEWEL OF THE SEVEN STARS with Clive Exton scripting... The next Agatha Christie book from EMI to be adapted is THE MIRROR CRACK'D, a Miss Marple adventure. Marple will alternate with Hercule Poirot from here on... STAR WARS has grossed $273,000,000 since it was released, more than $43,000,000 more than JAWS has made... Jennings Lang will produce and Clive Donner will direct the big screen version of THE RETURN OF MAXWELL SMART, starring Don Adams. No word yet whether Barbara Feldon or Edward Platt will appear.

BATTLESTAR GALACTICA has been test-marketed as a feature movie in five U.S. cities and it looks as though it'll be reissued nationwide in May. Apparently people don't mind having seen it for free on TV, with the Sensurround added inducement. Its length is about twenty minutes shorter than the TV pilot, and five minutes longer than the version released in Canada, and John Colicos gets killed in it (whereas he's still alive on the series). (Can anyone tell me for sure: A local TV column claims that Patrick Macnee narrates the show's opening; I've suspected -- since he appeared in the pilot -- that it's actually Wilfrid Hyde-White. Who's correct?) Speaking of BS, I trust you noticed that footage from SILENT RUNNING in the episode that was esentially a western rewritten to feature a futuristic gambling casino and a band of marauders that looked like pigs. High marks for originality.

M*A*S*H may become THE NEW ADVENTURES OF M*A*S*H if the syndicators that will offer it in the fall of '79 have their way. That's the prime-time version; for some reason the reruns will stay M*A*S*H.

'78-79 '2d Season' Sked—1st Draft

Effective January 1979

[New Shows in CAPS]

	7:30	8:00	8:30	9:00	9:30	10:00	10:30	
MONDAY	(Local)	SALVAGE 1		NOW THE WEST WAS WON				ABC
	(Local)	FLATBUSH	CO-ED FEVER	Mash	WKRP in Cincinnati		Lou Grant	CBS
	(Local)	Little House On The Prairie		Movie				NBC
TUESDAY	(Local)	Happy Days	Laverne & Shirley	Three's Company	Taxi!		Barney & Hitch	ABC
	Local)	Paper Chase		Movie				CBS
	Local)	CLIFFHANGERS		MOVIE				NBC
WEDNESDAY	(Local)	Eight is Enough		Charlie's Angels			Vegas	ABC
	(Local)	Incredible Hulk		One Day At A Time	Jeffersons		Box	CBS
	Local)	SUPERTRAIN		NOVELS FOR TV				NBC
THURSDAY	(Local)	Mork & Mindy	ANGIE	Barney Miller	Soap		Family	ABC
	(Local)	The Waltons		Hawaii Five-O			Barnaby Jones	CBS
	(Local)	LITTLE WOMEN		Quincy			MRS. COLUMBO	NBC
FRIDAY	(Local)	MAKIN' IT	What's Happening	Movie				ABC
	Local)	Wonder Woman		DUKES OF HAZZARD			Flying High	CBS
	(Local)	DIFFERENT STROKES	BROTHERS & SISTERS	TURNABOUT	HELLO, LARRY		SWEEPSTAKES	NBC
SATURDAY	(Local)	ANIMAL HOUSE SPINOFF	Welcome Back, Kotter	Love Boat			Fantasy Island	ABC
	(Local)	WHITE SHADOW		MOVIE				CBS
	(Local)	Chips		BJ & THE BEAR			Rockford Files	NBC
SUNDAY	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	
	OSMOND FAMILY HOUR		Battlestar Galactica		Movie			ABC
	60 Minutes		All In The Family	ONWARD & UPWARD	Alice	STOCKARD CHANNING	Dallas	CBS
	World Of Disney		Big Event				WEEKEND	NBC

Seems they believe people will get too confused if two stations are carrying the same show with the same title. (Remember PONDEROSA, MAJOR ADAMS, MATT DILLION and ROBERT YOUNG, FAMILY DOCTOR?) By the way, Gary Burghoff says this is his last season, and everybody says that the eighth year of the show will be its last. My suggestion would be to add a woman surgeon to the show rather than try to replace Radar.

Carl Reiner is directing Steve Martin's first film, called MONEY TO BURN... VARIETY wasn't very enthusiastic about Peter Cook and Dudley Moore's HOUND OF THE BASKERVILLES film... Both Dan Aykroyd and John Belushi have signed three picture deals with Universal. Danny appears in Steven Spielberg's 1941 film (about the supposed Japanese attack on San Diego. Speaking of Dan and John, the first BLUES BROTHERS album is out, a live set, some of which appeared on HOW I SPENT MY SUMMER VACATION. The best cut is RUBBER BISCUIT, the only one sung by Dan... That pinacle of urbane and sophisticated humor, Soupy Sales, is returning via syndication with a daily half hour show... Eric Idle's second stint as SATURDAY NIGHT LIVE host was much more successful than the first, although it's a bit painful to see him reading his lines off cue cards (although obviously necessary with the show's format). Still wonder what his real hair looks like, though.

The chart on this page shows the new mid-season TV schedule, a bit of a surprise since we missed having one in September. You'll note that the new MARY TYLER MOORE show is conspicuous by its absence; it will replace either FLYING HIGH or THE WHITE SHADOW in February. (New MTM cast members include Joyce Van Patten, Doris Roberts, Ron Rifkin, Michael Lombard and Michael Keaton -- the latter the only one to survive from the first show). Also missing is a regular spot for SPIDER-MAN; apparently CBS isn't willing to enlarge its comics-related programming at the moment. If SUPERMAN hits really big, they may regret that.

Cancelled shows include RHODA, PEOPLE, AMERICAN GIRLS, HARDY BOYS, DONNY AND MARIE, LIFELINE, WHO'S WATCHING THE KIDS, GRANDPA GOES TO WASHINGTON, DICK CLARK'S LIVE WEDNESDAY, PROJECT UFO, DAVID CASSIDY -- MAN UNDERCOVER, EDDIE CAPRA MYSTERIES and SWORD OF JUSTICE, with GOOD TIMES, CARTER COUNTRY and LUCAN removed, but not cancelled. Each network has an ANIMAL HOUSE copy, ABC having the real thing, produced and written by the Natlamp people who did the film. It's obviously the season for sophomoric (or freshmanic) humor: NBC has BROTHERS AND SISTERS, starring Jack Lemmon's son Chris and three unknowns; CBS has CO-ED FEVER, starring six unknowns and veterans Jane Rose and Hamilton Camp (good!); and ABC's NATIONAL LAMPOON'S FRAT RATS (or whatever they call it) stars Zero Mostel's son Josh, Peter Fox, Bruce McGill, Stephen Furst, James Widdoes and John Vernon, the last three from

the film. The first is done by the Marshall-Miller-Milkis team (a la HAPPY DAYS, LAVERNE AND SHIRLEY, MORK AND MINDY), the last by Universal, leaving the production capabilities of only the middle one in question. Miller-Milkis has two other shows on ABC: MAKIN' IT, starring David Naughton, Lou Antonio and Ellen Travolta, about a college student who has disco fever (Bee Gees music is included), and ANGIE, starring Donna Pescow as a waitress that marries Philadelphia's most eligible pediatrician. Norman Lear's TAT Communications has ONWARD AND UPWARD starring John Amos, Barbara Rhodes and three others with Amos as the U.S. senator Maude would've been had the show lasted another season (for CBS), and HELLO LARRY starring McLean Stevenson (who HAS gotten another chance) and four I've never heard of as a divorced talk-show host with teenaged daughters (for NBC). Other comedies include TURNABOUT, starring John Schuck and Sharon Gless as a man and wife that transfer personalities; FLATBUSH, starring five people I've never heard of, a gang comedy in Brooklyn; and STOCKARD CHANNING SHOW with Lawrence Pressman and four others I don't know, featuring Stockard as an estranged woman that works at a Hollywood health club. With all of these possibilities, there should be one or two good, well-written comedies among them (I hope).

CLIFFHANGERS will be a series (serial fans take note) with STOP SUSAN WILLIAMS starring Susan Anton as a free-lance photographer in trouble with organized crime; THE SECRET EMPIRE starring Jeff Scott, a western set deep in the bowels of the earth (!), and DRACULA IS ALIVE AND LIVING ON THE COAST starring Michael Nouri as a college professor-vampire. The only other near-action show coming up is B.J. AND THE BEAR, about trucker Greg Evigan, cop Claude Akins, and the chimp (Bear) that loves them. SUPERTRAIN is the LOVE BOAT on wheels (a nuclear powered train with disco, sauna, etc.) starring Patrick Collins, Robert Alda, Nita Talbot, Keenan Wynn, Edward Andrews and Harrison Page. SWEEPSTAKES is a copy of THE MILLIONAIRE with Edd "Kookie" Byrnes as lottery emcess. LITTLE WOMEN continues the novel with Robert Young, Greer Garson, Dorothy McGuire, Eve Plumb, Ann Dusenberry, Richard Gilliland, Virginia Gregg and William Schallert. And SALVAGE 1 better be a comedy: Andy Griffith stars with Trish Stewart and Joel Higgins as a junk dealer that builds the first moon rocket with all-junk parts. THE DUKES OF HAZZARD is a comedy-adventure, with four unknowns and Denver Pyle, James Best and Sorrell Booke in support. All in all, this season the networks can't be criticized for using the same old talent on every show.

Lastly, a sad advisement: Unless you're really a fanatic DAFFY DUCK fan, you needn't bother going out of your way to see the NBC show. The "never-before-seen" on TV cartoons being used have stayed off screen for so long for a good reason. Done in the last years of the Warner Bros. studio and done under the supervision of De-Patie-Freleng, the DAFFY cartoons are unfunny, limited animation excursions that just seem to go on forever. The other two cartoons are generally from that same era and feature some average SPEEDY GONZALEZ, FOG-HORN LEGHORN and PEPE LE PEW stuff that hasn't been shown before. But if you're really a fan of the early fifties Daffy Duck, stay away. Unless you want to hear the "Disco Daffy" theme song for some Saturday morning kitsch.

- Rona Blabbit

TCR Message

[Continued from page 2]

have prevented us from going under at a time when we have finally gotten to a profit situation. To these people and those who would've if they had their money, we wish to express our heartfelt thanks. If you meet any of them, thank them: they're the reason you're reading this.

This issue, as you may guess, may not be the prototype to a typical TCR issue. For example, we have twenty pages of strips in this issue; our aim is to have at least twenty-four in future months. MODESTY BLAISE is being included because of popular demand and BEN CASEY will return next time. When we're short of editorial material, you'll see more different strips included. We'll try to finish up some of the stories from the old GAZETTE and include some humor strips eventually. Since POPEYE celebrates his 50th anniversary next time, it's a good bet that he'll appear.

This issue features twice our normal share of interview material, one reprinted from Richard Burton's British fanzine, COMIC MEDIA NEWS, and the other conducted at the November Philadelphia comic convention by David Finger. Next month we'll be reprinting Richard's interview with Paul Levitz and we have other irons in the fire. For this reason, our lettercol has again been cut (it will appear in an extended version next month). Those fanzine reviews I mentioned last issue appeared last issue (although there are plenty I haven't covered yet) and that too will be expanded next time when we have the time to devote to them. Charlton and Harvey news are missing from this issue as well, but they should appear next time.

We're also presenting the first installment of a series about one of Europe's funniest and most successful comics, ASTERIX, by former GAZETTE columnist Paulette Carroll. Being French, she'll give a different viewpoint than Americans who have written about him. We hope you enjoy it.

Jerry's notation of a few of those who owe us money has resulted in a few of them finally contacting us. Keith Gamble has begun to repay us and Comics and Company have been in contact with us. The others haven't, though we've heard from several people that Middle Earth's principle owner died and that the Denver postmaster is handling mailing complaints.

We're reviving the Alley Awards with this issue and the ballot appears on page 34. Established in 1963 by Jerry Bails for the Academy of Comic Book Arts, the Award continued to be associated with TCR until Mark Hanerfeld's final issue in 1969. Since we feel that this medium deserves some kind of recognition of the excellence that is achieved, and other award systems seem to have deteriorated, we've taken the vote counting on ourselves. Please vote for those you really believe deserve awards -- everyone has a chance to win in our system, even those who aren't the "fan favorites."

Again, we hope you enjoy this issue, and I hope that next issue will be on time.

- Mike Tiefenbacher

Et Al

Beginning in the spring of 1979, the Conner's Comics Group will begin publication of four new comic books for nationwide distribution. They will be standard 32 page format and will be printed at the same Sparta, Illinois World Color Press that the other companies use, although the interiors will be black and white and the cover price will be 70¢. The books will display the seal of the Comics Code Authority.

Steve Conner is the publisher, Bob Thiessen is manager and Editor-In-Chief and the books to be released are:

THE MAGNIFICENT CYCLON by Bob Thiessen, Burk Price (writers), Mike Machlan and Jerry Ordway (artists) with Peter Oro lettering.

HERCULES 1-A TALE OF THE STARSHIPS by Thiessen, Price, and Mike Machlan. (This is a science fiction book featuring a male and female starship crew).

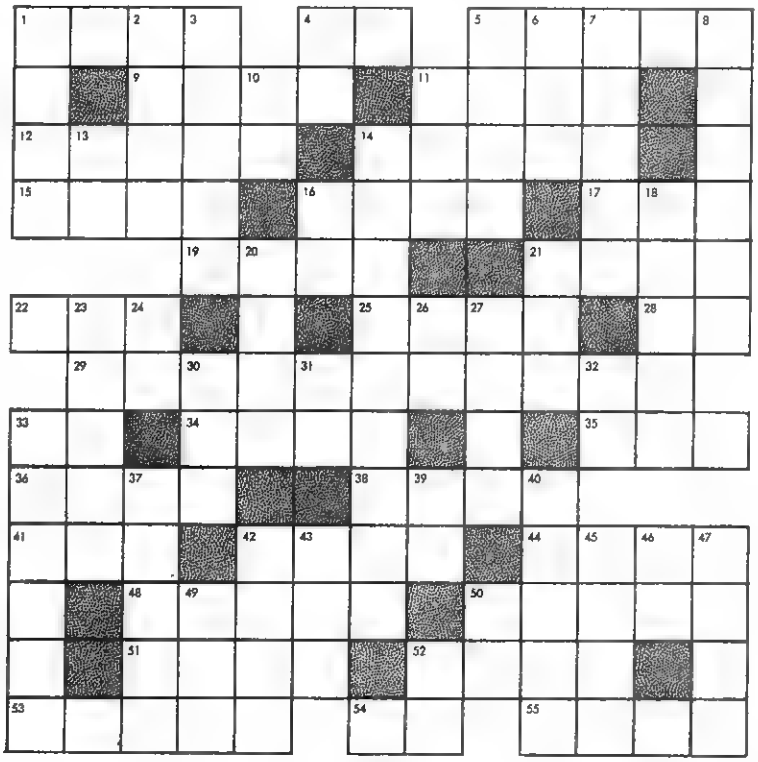
DEATH-TROOPER by Thiessen and Price (plot), Gary Ostanski (script) and artists to be selected.
TEMPEST - WARRIOR OF THE SHADOWS by Thiessen, Price, and artist Neil Riehle with Peter Oro possible inker (J.R. Rogers taken over as scripter with #3).

The publisher insists that this is not a fan project and that the books will be professional in every way. Six more titles are in the works with launching dates dependent on the sales of the first four titles. We'll carry more details as we receive them.

Krupp Comic Works SPIRIT #19 was delayed a month and should be on sale as you read this. Krupp's next new books should appear in January.

We had observed that the Fawcett Comics line had been sans the Comics Code Authority seal; the CMAA says that Fawcett has rejoined.

TCRossword



ACROSS
1. The _____ Runner
4. Peabody, Magoo or Jinks
5. Little Lulu's boyfriend
9. Creator of Mortimer Mouse
11. Disney studios' animated reality: _____ LIFE ADVENTURES
12. Originally Dippy Dog
14. Prime-time's first "realistic" cartoon: JONNY _____
15. Fontaine Fox's TOONERVILLE TROLLEY character: Mickey (Him____) McGuire
16. Star of Hanna-Barbera's first syndicated cartoon, 1958
17. Hal Jordan and Tomar Re : members of _____ (three words; initials)
19. Star of spin-off show from 16 Across
21. Blue Falcon ally: _____mutt
22. Hanna-Barbera's TOM AND JERRY co-star: Great Grape _____
25. Goldfish in PINOCCHIO
28. Dennis The Menace artist: Al Wiseman (initials)
29. Credit line on RAGGEDY ANN AND ANDY: THE GREAT CHRISTMAS CAPER: _____ Production (Three words)
33. Charles Shulz' home state (abbr.)
34. Second-best way to buy comics
35. Smokey's middle name
36. Monty Python member
38. Creator of Alvin and the Chipmunks
41. Disney cartoon feature in the works: THE BLACK _____LDRON
42. Cereal that once used 14 down on the box: Kellogg's Sugar _____ks
44. Bakshi cartoon: _____ OF THE RINGS
48. What you should do when "Subscription Expired" appears on your TCR
50. Dixie's buddy
51. Bob Kane cartoon: _____ McCOOL
52. Jonny Quest's adult mentor
53. PETER POTOMOUS' Goofy Guards: Yippee, Yappee and _____ee
54. Paul Terry's super-powered rodent (initials)
55. Woody Woodpecker's nephew: _____head

DOWN
1. Tiger friend of Crusader Rabbit
2. Over the hill, as in SAD SACK
3. Secret identity of Duck Dodgers
4. Creator of Baby Huey: Martin Taras (initials)
5. Science fiction cartoon: STAR ____
6. Unphilanthropic Uncle Scrooge (initials)
7. Mrs. Rubble
8. Color of Tweety Pie
10. Dastard___ and Muttley
11. Porky Pig as Friar _____k to Daffy's Robin Hood
13. Offcolor Egret (initials)
14. El Kabong (two words)
16. Hanna-Barbera cartoon of actual basketball team (initials)
18. What Yosemite Sam's teeth do when Bugs frustrates his plans
20. FANTASIA: Disney's magnum _____
21. Voice of Boo Boo: _____ Messick
23. Walter Lantz's Andy
24. Chief Harvey artist along with Warren Kremer (see TCR #160) (initials)
26. Dell FOUR-COLOR #1 (initals)
27. How long ago THE FLINTSTONES is supposed to have taken place
30. Donald Duck nephew: _____y
31. Voice of Jiminy Crickett (initials)
32. Catch-all department in TCR: ___ Al
33. Famous 50-year old rodent
37. The Addams' butler
39. King Leonardo's aide (initials)
40. Driver of the Thunderbolt Greaseslapper
42. Imaginary substance that, when asked about, elicits the response, "Nothing. What's new with you?"
43. Warner Bros.'s voice
45. Olly olly _____ free
46. State of Providence (abbr.)
47. What Street Enterprises is up to their earlobes in
49. Egretorial Orange Orchards (initials)
50. Walter Lantz characters: Ma and _____
52. Warner Bros. director (initials) (died in 1978)

Answers to last month's puzzle

B	E	L	L	E		J	E	N	E	T	T	E		
	S	C	A	R	L	E	T	W	I	T	C	H		
	T	E	S	S		H	E	G	A	R	Y			
I	A	S		S	M	I	T	H		M				
	T	R	I	P	L	I	C	A	T	E		E		
H	E	L	E	N	A			Y	E	L	L			
A			A	M	I	S	S				S			
L	A	N	G			S	H	E	I	R	A			
L		V	A	M	P	I	R	E	L	L	A			
	Y		R	O	O	M	M		T		M	W		
L	E	A	V	I			N	O	T	O				
M	A	R	I	E	S	E	V	E	R	I	N			
P	H	A	N	T	O	M		W	O	M	A	N		

rt Any Violence
Deaths in Guyana
WEAVER Jr.
Carter said. He stressed that any Soviet violation would be "a very serious development" and that the situation would be kept under close watch. [Question 12.]
¶The political ferment in Peking was being watched "with great interest," the President said. He reiterated that his Administration would not sell any weapons to China, or to the Soviet Union, and that his goal was to move toward normalization with
By JOHN F. BURNS
Special to The New York Times
PRETORIA, South Africa, Nov. 30 — South Africa's new minister for black affairs,
UH... WHO ARE THOSE GUYS ??
Dressed in a plaid s
tie, Mr. Carter see
unusually subdued as
from more than 100 r
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ing. There was even a
ment in his voice as he
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the text of a peace tre
and Egypt.
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FRED HEMBECK
CHARACTERS © 1978, CHICAGO TRIBUNE - NEW YORK NEWS SYNDICATE, KING FEATURES SYNDICATE, NEA, INC., AND MARVEL COMICS GROUP

Chuck Jones' recent cartoon special, RAGGEDY ANN AND ANDY: THE GREAT CHRISTMAS CAPER, came in 14th in the Nielsens for its week.

Star☆Reach News

The two latest magazines from Star*Reach Productions (P.O. Box 2328, Berkeley, CA 94702) are probably on sale right now. They are:

IMAGINE No. 4, featuring "The Summoning" by Paul Levitz and Steve Ditko (in color), "The Awakening Of Tamaki" by Lee Marrs (script) and Masaichi Mukaide (about a woman samurai and her ghostly grandfather guardian), "Comix" by Dave Sim, and chapter one of "A Dream Of Milk And Honey" by Mike Gilbert (about an alien encounter). Covers by Ditko and John Allison.

STAR*REACH No. 15, featuring "Warriors" by Gene Day, another chapter of Steve Leialoha's "Quicksilver Serpent" saga, "The Mission" by Lee Marrs and Masaichi Mukaide, and "Tempus Fugit" by Gray Lyda. Steve Leialoha did the wraparound cover. Also,

CODY STARBUCK No. 1 and PARISFAL No. 1 have been reprinted with improved coloring.

The Writer's Side

[After a gap of a couple of years, we've revived THE WRITER'S SIDE as a once-in-a-while group interview forum. The column's creator, David Finger, conducted the following Marvel panel of writers at a Philadelphia convention in November. David is referred to as TCR, Chris Claremont as CHRIS, Mark Gruenwald as MARK, Mary Jo Duffy as MARY JO and David Micheline as DAVID.]

TCR: What do you find to be the fans' major misconceptions about the work you do?

CHRIS: The major misconception is a lack of awareness that comics is a cooperative medium, that the writer, for example, scripts is not always the concept that he dreamed of when he thought everything up, what the artist sees inked is not always the pencils he began with. The finished product is at every stage a compromise between what each creative person wants to do and what he has to settle for. It's not compromise in a pejorative sense, it's just that each perception must be modified along the line to fit the reality that is.

MARK: As the editorial laison to the writer-editors, there's really little editing that I actually do. Somehow the fan press has gotten the idea that I'm the watchdog of continuity and there's only so much I can do because there's only so much that comes across my desk that I see, and that sort of thing.

DAVID: What I consider to be the biggest misconception generally goes along with what Chris considered the biggest, I can't really add to that, but there are other smaller misconceptions which seem to be pervasive, that being exactly what everybody does. For example, I've seen letters where people compliment the inker on the colors he uses, which of course, is the colorist's job. I have received letters from people telling me that they've found my writing difficult to read because the letters ran together, thinking that the writer is the person who letters the book. Just a general hierarchy of who does what. Does that make sense?

MARK: I think there is, going along with what David said, a basic misunderstanding of the process by which people

do things -- you know, the writer is not the letterer and things like that. But more than that there is a basic misunderstanding of WHY we do things, WHY there are deadline crunches that are so unavoidable, and related matters like that. We don't try to be behind schedule. We don't try to use fill-ins when we don't have to. It's stop-gap measures which have to be resorted to from time to time. I think that with Shooter's regime there's not been a single reprint in a new-material book, and also (believe it or not) we are getting closer on schedule that ever before, so we probably won't have to resort to reprints ever again. And we've got inventories on just about every title that is in any danger of being behind and some that are not, so I think that the greatest fan misunderstanding is reasons why we do things. We don't want to put in a reprint. We don't necessarily want to do a fill-in. We don't necessarily want so-and-so inker who is not our top inker to be inking SPIDER-MAN all the time, but there are some necessities that when you're on the outside you can't imagine the kind of decisions that are involved in why something comes about.

CHRIS: One final point is another big misconception which was shared by a great many people in the industry for the longest time, is that it IS an industry, that it IS a business, that Marvel and DC are both in existance to make money for their parent corporations, and we are employees of these companies. It's the idea that we're in it for the love; we're also in it for the money. There are things we like to do as fans, there are things we realize we have to do because we are professionals and craftspersons.

TCR: Do you ever think that the stigma of comic books as children's literature can ever truly be removed?

DAVID: Not completely, as long as comics made expressly for children are being produced. For example: SUPER FRIENDS and SPIDEY SUPER STORIES -- these are always there to be pointed at as examples. There may be HOWARD THE DUCK appealing to people in their twenties. Even if that were the majority there would still be those books around that would be pointed to as funnybooks -- that is what kids buy. So I don't think, at least in the forseeable future, the preconception of comic books as children's literature is going to be eliminated.

MARY JO: I think there's a chance for that to change, not now, but maybe ten to fifteen years in the future if you get more and more children reading comic books who grow up into adults who would like to continue. I think that things like painted graphic stories that people like Paul Gulacy and Howie Chaykin have moved onto now, we've got the potential to develop a market for comics as an adult medium. There will always be children's comics, but I don't think that the public need only think of comics as being only for children.

MARK: I think that there is the possibility for the idea of graphic story, of a visual story to become totally divorced from a children's product in the minds of the public except it will not be in the same format we are in now. As long as we have the 35¢, 32 page, four color book that format will always read to people as "comic books," "funny books," "children's stuff." So maybe what we ought to do is move faster into the area of our special projects. I think with the present format that we've had since 1938, conditioning that this is primarily a children's product has been going on for a long time, and I don't think we can beat that.

CHRIS: I think that, picking up on what Jo was saying, I think we will, simply for the same reason that animation under Disney in the '30s outgrew the whole idea that it was just cartoons. I don't think anyone can say that SNOW WHITE or SLEEPING BEAUTY or FANTASIA are cartoons. That's art. It's film, and it's adult. Kids can view it, adults can view it. BAMBI, for God's sake. I think as the audience changes and demands something more from us (not necessarily from Marvel and DC), we'll find a way to give it to them. Howard's and Chip's EMPIRE is an example of that. I think if that works you'll see more people spreading their wings, so to speak, trying to go out there and answer the demands of the audience. And one will lead to the other. The audience will bring the creators, the creators will bring a new audience. Hopefully, we'll all make a lot of money.

TCR: Stan Lee, in a recent article, claimed that the plots of today aren't as good as they were when he was writing because, "... it was a unique situation -- I don't think there has ever been a time where a guy's been editor and art director and head writer at one time. I was able to plan everything... I could introduce a character in a story, figuring later I'd give him his own book if he worked out. Now, the writers aren't thinking that far ahead; for the most part, they themselves don't have the authority to give some character a new book, so that thought, perhaps, isn't on their minds."

Any comments?

DAVID: I think the basic reason that a lot of writers aren't creating new characters isn't because they don't think they'll get their own books, isn't because they don't think anything except that they don't get any money for it. They spend all this time creating a character, developing a character, and then it belongs to a company -- it belongs to DC or Marvel. If it happens to take off and make the company a million dollars, the writer gets zilch. The one, singular example is that DC has started giving creators a percentage of merchandising -- from money made on the character outside the comic book medium. I, myself, signed a contract for STAR HUNTERS. But they just started that before they cut so many of their books. At Marvel now there's no real incentive, except your own satisfaction, to create any characters because you get no extra money for it, you have no control over it if you do create a character for a book, and if you want to write a novel about it you can't do it because it's not your character. You created it, you put your blood, sweat and tears into, but you don't own it. You can't do anything with it unless you get permission from the company itself.

MARY JO: I also think that even when people are willing to create, where there's a will there isn't always a way anymore. Stan and everybody who worked in the '60s did so much and they were trodding totally virgin soil. They created the Marvel universe. There was nothing there and they could create a universe. Nowadays, any character someone wants to come up with -- sure, we have Woodgod and Jack Of Hearts to name two that Bill Mantlo created that I'm sure he'd love to see in their own series -- it may or may not happen. Almost any type of character or power we'd like to come up with, somebody will pull some obscure comic out of a hat and say, "Stan did it in 1963." He did it all, and there's not that much left for us to do.

MARK: As far as Stan's contention about the plots themselves not being as good as in the old days, i.e., when he wrote them, well for one thing we're all dealing with characters that he more or less created and mined out the potential. Take, for example, the Fantastic Four -- having done 125 issues in a row, really you have to pity the act of anybody who tries to follow him because that book was the starting point for so many other fantastic concepts which eventually spread out into --

CHRIS: How many times can you bring back Galactus?

MARK: Yeah. He thought up Galactus. You really can't bring him back and improve upon the first story. So, in later years, dealing with the same characters, with the same established traits which you don't want to deviate too far from, there's bound to be some similarity in the sorts of plots that we are doing. This is no excuse for (we won't name names) a certain plot which has a direct correlation with a story that has appeared before. Say it is, for the sake of an example, a Spider-Man Vs. Green Goblin fight, and it runs the same way the original story ran. There's no excuse for that because there are different ways to put together the same elements in new ways. But, face it, we're the third or fourth generation of writers that have taken over custodianship of characters that, essentially, Stan created. He WAS exploring virgin ground when he created a Spider-Man character and now look at the ground he would be exploring as exemplified by the newspaper strip. I mean it's really watered down compared to the sort of character he came up with seventeen years ago. So he's right. Some of the plots today are reworkings of what he's done, but it's somewhat built into the nature of a continuing series character that he cannot age and you cannot change an incredible amount in his life.

CHRIS: I think another aspect of it is that when Stan was creating all this Marvel was a teeny-tiny little operation in a teeny-tiny little office. He was doing all the work. If he wanted to create something, he just said, "Hey, Stan, want to create something? What the hell! Let's do it. Hey, I'll give him his own book. Martin, can I have a book?" "Sure, Stan." And he would do it. If he wanted to make a change in the line-up of The Avengers, boom, he changed the line-up. If he wanted to change a costume -- Daredevil's costume, with the sixth issue -- boom, he changed it. There was a tremendous freedom to explore then. Even as the years went by and Marvel expanded to more writers, the Friedrichs, Roy, Denny, the second generation, there was still that sense of freedom: you were exploring things, you were pushing the limits. What I think has happened is that we've reached the end of the universe and things are cycling back. Now, when you sit down and think of a story, you've got to think of terms of "How much can I change this character's life?" You have to think in terms of merchandinsing. If I had my druthers, for examples, I would have dumped everything in MS. MARVEL with the third issue. I would have changed the costume, changed the origin, changed everything. But we couldn't. The character had been merchandised. We had to spend two years getting to the point where we realized that the change was essential and we had to have it. There are so many other elements that (whether they should or not) intrude upon your head when you're thinking up a story. I've been doing it for five years and it is getting harder and harder for me to come up with ideas for books that I am not passionately involved with. X-MEN is easy, MARVEL TEAM-UP is a pain.

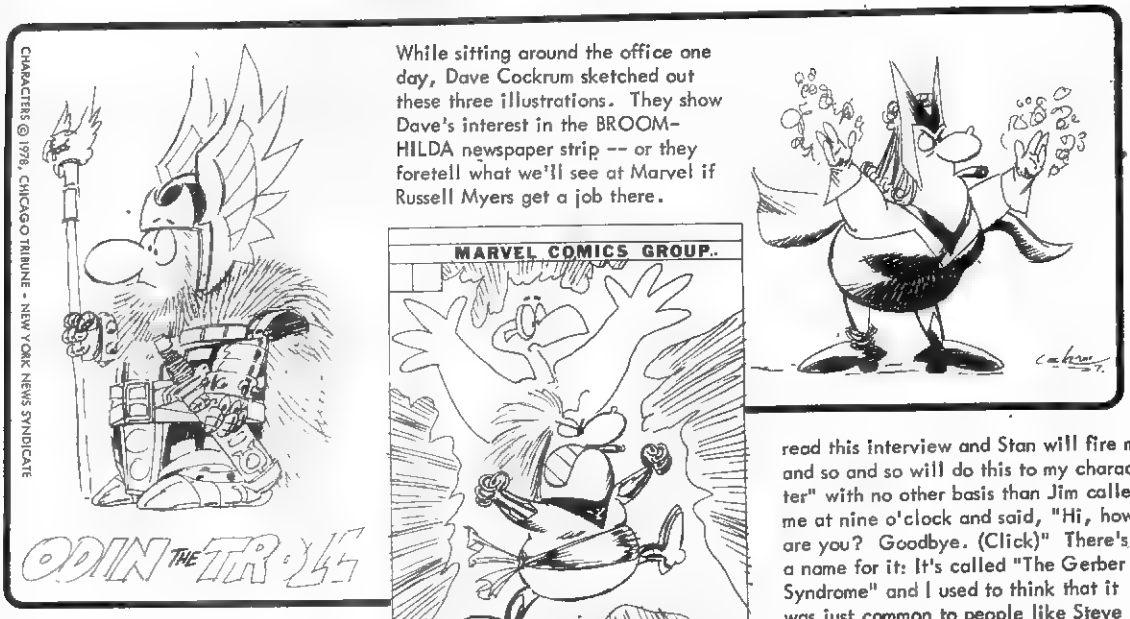
TCR: Comics today are not as much in the media spotlight as they were a few years ago. Does the fact that you don't get the attention you once did affect your work?

MARK: I don't really think that the Media (with a capital M) really affects our outlook. It's not going to affect anyone's given approach to a given story or a given series or a given day. I really don't even think that Denny O'Neil, back when he was being "Relevant" (with a capital R) was thinking, "Boy, I'm going to cop me some media appeal!" Maybe once it started he said, "Okay, we'll continue in that vein," but I doubt that. It was just one of those things -- which came first? Did he decide to do these media-type stories and they got national attention or was the time right for any tie-in with ecology, for ecology, for example, and "okay, let's do something on comics on ecology." "Good idea." And they'll do an article on that. As recently as last year you had an article in NEWSWEEK on women in comics, so there still is some form of media attention, but it never affected sales in comics one bit, and I don't think it really ever affected the creative people's approach to it.

CHRIS: Also, I think, outside of some very rare occasions that are probably more often than not flukes, media attention rarely trickles past Stan's office. Stan IS Marvel Comics. I think Stan has as many university bookings as he can handle. I don't come into the office as much as I used to, thank God --

MARK: For us, too.

CHRIS: It seems like, more often than not, when I go in there he's being interviewed by somebody -- either print or electronic. WNEW in New York just did a documentary where they were interviewing people in comics. But mostly, if you're just a freelancer, especially around New York, people hardly know you exist. What does NEWSWEEK care, really, about David or me or



While sitting around the office one day, Dave Cockrum sketched out these three illustrations. They show Dave's interest in the BROOM-HILDA newspaper strip -- or they foretell what we'll see at Marvel if Russell Myers get a job there.

Mark or Jo? We're the cogs in the wheel. Stan is the engine. (What a metaphor.)

MARK: I never metaphor I didn't like.

DAVID: I've never been in the spotlight so it really doesn't affect me one way or the other.

TCR: Does working in comics -- working in a fantasy world -- affect the way you look at society and "real" life?

MARY JO: I think that the kind of stories that people in comics do is an indication of their overall attitude toward life. You begin to see certain themes running through a writer's or an artist's work over and over again. I guess with a writer it's easier to get political or philosophical than it is for an artist. You look and you see trends -- somebody will always be doing stories about communism, or somebody will always be doing stories about loyalty or honor or friendship or depression and, I think that there's probably (although we don't do it deliberately -- you don't want to go out on the street and be Spider-Man or Iron Man -- at least you don't plan to) a tendency after sitting down at your typewriter all day and creating a world as you see it to step out into the world and see it as you've created it.

MARK: Going along with that, I find as I live my life that I often approach a given experience as "How am I going to distill this as something to put into a comic?" I mean, we've got to get our ideas from somewhere, so if I join a health club, I start thinking, "Gee, maybe I can have Spider-Woman go to a health club because her powers are fading." There's such a great connection between what you are writing and what you are thinking about. It's very obvious, say, in Roy Thomas' works. Look at the "What If Conan Walked The Earth Today" story. (Boy, I won't be his assistant for long after that comment.) So you approach every experience that way. You see a movie and say, "Wow, I would like to get that feel into a comic book!"

TCR: But isn't that allowing your view of society to affect your work in comics as opposed to letting your work in comics affect your view of society?

MARK: Yeah, well, I suppose dealing with the super-hero idiom in which you have larger-than-life characters doing larger-than-life things, I don't know anybody other than Frank Thorne who acts that out as they walk down the street. (Okay, maybe Don McGregor too.) I don't think that the way I deal with people relates in a fantasy way. I think my fantasy relates to the real world as I see it.

CHRIS: I find that what working in comics tends to do is heighten my own sense of viewing situations exclusively in a melodramatic conflict-kind of view, with, more often than not, an entertainingly destructive climax. You find yourself looking at even the simplest actions in terms of a worst-case hypothesis. For example, the simple basic act of "I'm going to the office today" -- Jim will meet me at the door and punch my teeth out because I'm late and he'll read this interview and Stan will fire me and so and so will do this to my character" with no other basis than Jim called me at nine o'clock and said, "Hi, how are you? Goodbye. (Click)" There's a name for it: It's called "The Gerber Syndrome" and I used to think that it was just common to people like Steve and Don. I'm beginning to wonder if the paranoia grows the longer you stick around.

MARK: Would you say that you're identifying with your characters that act this way?

CHRIS: No. I don't have any characters who act that way. My characters are very strong and noble and upright and they win all the time. They also look prettier than I do, wear better clothes, wear clothes better. That's part of it. All of us write characters that are in part and parcel wish fulfillments of aspects of ourselves that we would like to see. Granted, I'm happy with a beard, but I won't go into that...

MARK: It hides other things.

DAVID: I think working in a fantasy medium increases the acuteness with which I view reality. After working in a medium in which you're essentially trying to (if you're an unabashed and unabashable idealist) work with the stories of the world as you wish it was, it makes it more apparent and abhorrant when you see the world as it is and you know none of what it could be but you're stuck with what it is, which is then, of course, recycled into your stories.

TCR: Recently I read about another attempt to revive a comics guild...

CHRIS: Where?

TCR: In The COMICS JOURNAL.

MARK: I thought that was what killed it.

CHRIS: I thought that was the obituary.

TCR: Do you, because of the various egos and diverse special interests, feel that a comics guild could realistically be formed, and, once formed, could it actually accomplish anything?

CHRIS: As one of the putative members of the so-called organizing committee (I guess I still am, no one fired me yet), I think this time what happened with the guild was not so much a matter of conflicting egos, it was a matter of we weren't sure of what we wanted in the beginning. We knew ideally what we would like, which was more money and better working conditions and copyrights and the moon, we were never able to resolve that down into a practical set of goals that we could then unite all the freelancers behind. We tried to line up everyone behind the anti-work-for-hire thing, but, again, we could never convince a critical number of freelancers that it was in their interest to support our position, to oppose work-for-hire. By the time we got around to organizing, 60 - 70% of Marvel and DC had signed. Then, over the summer, what really killed it was the DC implosion. All of a sudden, people looked up and said, "Shit, I'm not getting any work." And the argument that the guild would hurt the industry even more suddenly became a very terrifying thing to think about. There was not enough commitment on the part of myself, I think, and the others who organized it. To organize something like this you've got to go out and drag people in kicking and screaming. You've got to be a Jimmy Hoffa or a Dave Beck, and we weren't. It was a combination of personalities, not so much egos, and situation. Given the current state of the industry I don't think there is much hope for a mainstream comics guild simply because the people who can find a viable alternative outside the industry, either in terms of pros writing or advertising art, or the thing that Howie (Chaykin) and Chip Delany are doing, will find those alternatives; and the people who are either unable or unwilling to seek them out will stay in the industry for as long as they can. I think things will stay pretty much the same. It's very pessimistic, depressing kind of thought on a lot of levels, but at this point I don't see any viable alternatives being offered.

DAVID: The world of the comic book professional is one of unstable minds and over-inflated egos (of which I do not exclude myself). I don't think that a comics guild of any sort would ever get off the ground and if it did it wouldn't work.

MARY JO: I think that the fate of the last guild speaks for itself.

MARK: I'll have to agree with Chris that now is not the time. It should have happened back in the 60's when we were all involved. Where were we then?

CHRIS: Most of us were in elementary school.

DAVID: Viet-Nam seemed more important at the time.

CHRIS: Viet-Nam seemed more important and having a weekly paycheck did not seem as important. We're all older, and somewhat fatter.

TCR: Changing the subject matter completely, do you feel that a straight humor comic with the characters drawn without humorous exaggeration could work as a viable product today?

MARK: You mean like HAPPY DAYS? I hope not. I don't think that that's one of the medium's strengths.

CHRIS: The problem there is that you've got to be able to do physical shtick, which you can't do in a still picture (which is what comics are), and you've got to have a dynamite comedy writer. You can sustain a joke for maybe five or six pages. I sustained, hopefully, a series of jokes for the 'Saturday Night' TEAM-UP, but I could not do that week-in, week-out. I don't know of any writer in the company who could, outside of Stu Schwartzberg. And I'm not sure if Len Darvin would want to read Stu's humor week-in, week-out. I don't think it would work. It goes for all this medium's weaknesses.

MARK: Or, as Chris told John Belushi, "You don't know how hard it is to write comedy!"

MARY JO: I think one of the essences of humor is caricature, and I don't think it would work just because we've come to expect visual caricatures with our humor even when you have live actors doing straight comedy. If you look at the visual it's always very exaggerated and very burlesqued, and I don't think that a comic with straight realistic art and no caricature/exaggeration would work.

CHRIS: It just struck me as you were saying that that comics in and of itself is exaggeration and caricature so if we were doing a humor book all we would be doing is ranking out ourselves. Doing a MORK & MINDY comic book is about as plausible as doing a ROCKY HORROR comic book. How do you do song and dance numbers in a comic book?

MARK: And if you don't believe me, ask David Kraft, who wrote SGT. PEPPER.

TCR: Is there a danger of comics losing their unique storytelling capacity by going too far into the storyboard technique of doing animation?

CHRIS: No, but there's a danger of Lucas catching up with us real fast. The danger is not us getting stale, the danger is people like Lucas and Dykstra and Bakshi -- see, it used to be that comics made up for the fact that you couldn't blow up planets and have 200 foot tall guys in movies. The state of the art did not allow for it. Well, all of the sudden, with the new Dykstraflex cameras, the Stedicam system, film and television are now getting to the point where they can mimic that which made comics great, which was the big spectacular stuff. The saving grace thus far is that, except for STAR WARS, most of these attempts have not -- the technical side is parsecs beyond the script. The day the script catches up to the technology, and the acting catches up to the script, could furnish the deathknell of what we're doing.

MARK: I don't think so. I think that comics, as a medium combining pictures and words, still does specific things no movie can do. That's not to say it does better things or worse things -- just different things. For one thing, you can't read a movie on a subway. That's one thing it can't do. As far as comics copping on to too many cinematic techniques in the storytelling, anything that enhances the story is fair game, and, sure, a lot of it we do happen to take from cinema. Steranko was one of the first ones to bring real cinemagraphic techniques, as for the famous Captain America vaulting over the buck in the gym -- that's from the cinema. But there are certain things that comics can do that, no matter how they try, movies won't be able to do -- simultaneous perception of different scenes, for example.

MARY JO: I think one of the advantages comics is always going to have over animation or films is that any kind of active visual media is limited to the extent that it spells things out for you. You know exactly what is going on and how much and how far, and comics doesn't. It liberates the mind and the imagination, and you have to feel things out, they're not laid out in front of you entirely; it's like a shorthand. In a way, it does become a danger. If you insist on using eight pictures where one is going to do, then you're losing some of the shorthand and you're spelling things out a little too much. I don't think comics is losing its uniqueness, but maybe if we get too much into cinemagraphic technique we're losing our edge.

TCR: The obligatory last question: Whither Marvel?

MARK: No, it's not going to whither. Where's Marvel going? More of the same, hopefully better. First, we're going to get on schedule, just like DC, the major difference being we're putting out quality products. I think Marvel, basically, will be putting out the same Stan Lee-created titles, a few peripheral hangers on. We'll have at least one black character, at least one woman character -- whether it'll be Ms. Marvel or Spider-Woman --

CHRIS: Or Night Nurse... or Red Sonja.

MARK: Hopefully, we'll move into special projects so that in ten years we don't have any of the comics we're talking about right now.

MARY JO: I think, for the next couple of years at least, you can expect to see a lot more Marvel special projects. not just in the special projects department, but also in the four-color 35¢ line and more projects like SHOGUN WARRIORS and THE MICRONAUTS and KISS... the phenomenonal success of GALACTICA, even before the TV show was released (the phenomenal advance sales of that), the groundbreaking success of STAR WARS and the first KISS book, are setting a new trend. We're going to be experimenting with more interrelation with other media and with classier packages. I don't know whether it will be around in Mark's decade, but I think for the next three or four years at least, you'll see Marvel trying a lot of new things.

DAVID: I have no idea where Marvel is going. I'm still the new kid on the block, even after nine months, and I'm just going to do my damnedest to find out where my two series are going. I'll let Marvel go whereever they want to.

TCR: Any postscripts?

MARK: One last thing: Toys will become the medium of the future. And that's the media tie-in, as Ralph Macchio would say: It's the Marvel Age Of Toys. You bring us a toy and we'll find it a book. Look at what the Japanese have done to us. It started out where we would create and Iron Man or a Spider-Man and we'd merchandise it; now they create a toy and we do books about them. We've gone full circle in seventeen years. Who knows where it's going to go from here? Maybe they'll put out a dog food and we'll put out a comic book about it. It's not just that we're getting influx from other media, we're getting influx from everything, and who's to say if that trend is bad?

CHRIS: We'll do anything for a buck.

MARK: I don't think it's the greatest trend. I think that the ideas should come from within and be manifested in popular culture, not the other way around. I think that it's a weakening. I don't know how long STAR WARS is going to last. Hopefully forever, just like FLASH GORDON, but who knows how STAR WARS II will do?

CHRIS: If people don't like STAR WARS II, I think Lucas will curl up with his $45 million and say, "Ehhh, drop the comic. Who cares?"

MARY JO: If people don't like STAR WARS II, it won't change the fact that STAR WARS I was fabulous.

MARK: Spoken as a person who's seen it six times.

MARY JO: Seventeen.

MARK: Seventeen times???

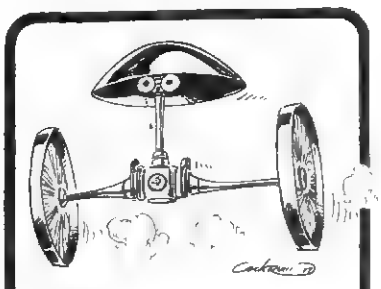
CHRIS: That's almost as many times as I've seen SPACE ODYSSEY.

Comment

When I was younger, I'd try to gauge each fall season of television to see which shows were certain to make it to comic book form. Generally, the ones that did appealed to me; this, of course, was because the shows adapted were aimed at my age group and thus were ideal for the comics. That's ECONOMICALLY ideal; it was a rare case when the comic book adaptation captured any of the flavor of the TV show (the exceptions being a lot of Dell's westerns, notably MAVERICK and HAVE GUN, WILL TRAVEL, and DC's SGT. BILKO). Still, I wallowed in media crossovers back then, buying paperback adaptations of equally unsatisfying quality. (If Michael Avallone ever saw the programs he was adapting I'd be surprised.) Since it happens so rarely now that comics and TV crossover, I've stopped imagining what any of the new shows would look like in comic form. The five most recent TV adaptations, WELCOME BACK, KOTTER, SIX MILLION DOLLAR MAN, SPACE: 1999, BIONIC WOMAN and EMERGENCY, were all of shows I didn't particularly care for, though BATTLESTAR GALACTICA interests me a bit more. Maybe Marvel can finally do a GOOD adaptation of STAR TREK.

In 1966 it happened the other way around when BATMAN made the transition to the tube. Whereas a TV comic book, by definition, pretty closely approximated the show it was adapting, this TV show road roughshod over nearly everything the comic book had going for it; the slant was changed from serious to frivolous, details were changed at will by William Dozier, and the comics medium was obviously looked upon with utter disdain by the producers' lack of consideration of the characters' twenty-five years of reputation. Unfortunately, the show was also quite entertaining and enjoyable, which made it all the more maddening. What chance was there of any comic making it to the screen intact? Chances of it happening were lessened even further by the attempt to do another straight genre character (albeit via radio), THE GREEN HORNET, which failed despite the Hornet's thematic and familial ties with the very successful LONE RANGER.

Over the next ten years, arguments that comics, especially super-heroes,



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"... in the new Fantastic Four animated TV show, the Torch was to be replaced by a 'cute robot.' When I showed Stan this suggestion, he had Kirby design the robot..."
-- Dave Cockrum

could never make a successful, serious jump to film gained creedence -- after all, adults in silly costumes? Supervillains? C'mon, the country's too sophisticated. And then came WONDER WOMAN.

Throughout its various formats and cast changes, WONDER WOMAN has, at the least, established one thing: comics can be done as something other than tongue-in-cheek satire. The show, however, continues the unfortunate tendency of ignoring what the comic book is doing, creating their own alternate universe version. This formula has been followed down the line by THE INCREDIBLE HULK (a sometimes quite affecting adaptation of the Marvel character which barely shares anything with the comic), SPIDER-MAN and DR. STRANGE. Saturday morning, where you would figure that the fantastic would be very much more acceptable, seems a time wherein characters are not only changed for no reason,

but they are watered down to sheer boredom (SHAZAM, TARZAN, SUPER FRIENDS, SPIDER-MAN and the SUPERMAN, BATMAN and AQUAMAN cartoons). Even supervised by Stan Lee and Marvel, the FANTASTIC FOUR found their membership changed and their characterization toned down. Soon, we'll be able to see how they've changed CAPTAIN AMERICA, BUCK ROGERS, FLASH GORDON and THE LONE RANGER. And, of course, SUPERMAN.

SUPERMAN is the subject of this COMMENT, lest some of you think this is a re-run of a column I did back in '75, and my purpose is to attempt to get you into a frame of mind before you see the film that might allow a bit more enjoyment from it. We've gone into the various liberties we've heard the producers have taken with the Superman legend and characters, and I won't comment on them before I see the film. But we must consider: Is strict adherence to what DC has built up over forty years really necessary to the average comic fan's enjoyment of the new movie? To discover the answer, I'll explore three current TV series that derive from literary sources, just so this discussion doesn't become too parochial.

M*A*S*H, as many of you know, is one of my favorites. The series was based on the film, which in turn was based on the novel by Richard Hooker, which subsequently became a book series as well. So, how closely have the producers of the TV show adhered to Hooker's models? Not very much. Characters tend to have the same names (although Radar is named Walter on TV and J. Robespierre in the books, and Father Mulcahy is Francis on TV and variously, John and James in the books), they work in the same place, and the characters' personalities are generally parallel. But there it ends. In the books, Hawkeye is married and Trapper is single, Frank gets shipped out early as a psycho for beating up Hawkeye, Ugly John is an American, and Henry survives the war and eventually becomes Chief Of Staff at Walter Reed Army Hospital in Washington, DC. Even before all the new characters were introduced, the show diverted from all of these. The transposition of Hawkeye and Trapper (in the books, Hawkeye is blond and gets shipped home first) was necessary because Alan Alda has black hair, and as star, can't be shipped home until the series ends; Frank had to stay and his eventually departure was certainly more frustratingly ironic and effective than if he had gotten his just deserts; and Henry's death quite movingly underlined the terrible reality the show is set in. And I can't see Radar being named Robespierre. So what's the verdict?

When reading Hooker's books, I can't even picture the TV actors mouthing the words (the only time Hawkeye ever said "Finestkind!" on TV was in the pilot), though there is a slight feeling of familiarity. In this case, both series work independently well, though I prefer the series. My viewpoint here is jaundiced though, having read the novels after the series became ingrained in my mind.

This was not the case with THE HARDY BOYS, however. As a boy, I read most of the (then) 45 books in the series, and was very much a fan of the early '30s ambiance of the original editions (though the rewrites that began to appear in '58 never really lessened my enjoyment). Roadsters, automats and Chinese villainy fascinated me, as did the focus on detecting processes that Frank and Joe utilized to rescue Fenton or Aunt Gertrude. The MICKEY MOUSE CLUB version of the HARDY BOYS whet my appetite for more video adventures; unfortunately, it took until 1976 (when I was a bit beyond interest in the books) before someone got the idea at the network level. For the first season, at least, they came pretty close to my idea of the format and tone needed to transfer the books' best qualities: using Bayport as a base, keeping it small scale and believable with Fenton, Aunt Gertrude, Chet, Tony and the others as the focus, and the same harmless, violence-free plotting as the books. As advertising for the books, the series was a success, but the Nielsen system and the wish to build Shaun Cassidy into a teen idol-singer combined to turn the show into a rich kids-roam-the-country show, then, this season, into an unrecognizable facsimile of the Frank and Joe I knew, turning secret agents with clenched teeth and melodramatic mouthings. The show has become another boring detective/secret agent hour from the Universal mill -- and it has also been cancelled. I would have to classify the TV version a failure, especially considering the longevity of the book series.

Then there's LITTLE HOUSE ON THE PRAIRIE. Based upon a series of eight books by Laura Ingalls Wilder describing her life in the 1880-1900 period that I read in the fourth grade, the series began with a pretty accurate adaptation of the second book (skipping LITTLE HOUSE IN THE BIG WOODS), although liberties were taken from the start: Charles is beardless, whereas he is bearded throughout the books (a concession to current style, I suppose); Jack is an English bulldog in the books and a terrier on the show. These minor discrepancies are overlooked as the next book (ON THE BANKS OF PLUM CREEK) is followed closely by the following four years of the series. Characters like the Olesons, Miss Beedle, the Reverend Alden, Doc Baker, Mr. Edwards and Mr. Swenson are all in the book, and everything is in the realm of possibility given the situation. The problem arose because of the limited nature of Laura's narration: the scope of the books is limited to her own experience, and consequently, not especially advantageous for a TV show. Except for the ten to fifteen specific major events throughout the books, the rest of the narration dealt with cooking, sewing, studying, playing, etc., and although very touching, on TV it gets boring quickly. So they opened it up, and here is where the discrepancies arose quickly.

The Ingalls girls were quite sheltered, isolated from big city life even when they moved to DeSmet (not Winoka), South Dakota. Their relationships with boys particularly was quite limited, and thus, the girls' entire personalities have been changed. Mary, in fact, was never engaged, didn't go to Chicago, and only ended up at an academy for the blind (in Iowa) because Laura spent two years working as a teacher (which she hated) to raise tuition money. And Mary's blindness came about much less dramatically in between ON THE BANKS and LITTLE TOWN ON THE PRAIRIE due to smallpox. And when Michael Landon returned everyone to Walnut Grove, he removed both Laura's reason for becoming a teacher and her ability to meet her future husband, Almanzo Wilder, in DeSmet. (We won't even discuss Alfred Ingalls.) So what do we say about this crossover? I'd say the changes were necessary, again to keep the cast together (and retain the series title, although the DeSmet residence would've filled the bill) and to provide enough scope to make an interesting series. The divergence will be total, probably from now on, and it's probably just as well, as Laura's books from THE LONG WINTER to THESE HAPPY GOLDEN YEARS suffer from a curious lack of emotion and depth. In this case, I can't say I prefer the series over the books or vice versa; neither is better.

So, what we see is that each medium has its own demands and that nearly every crossover subject gets altered in the transition. With this in mind, and considering that even the most time-honored books are treated this way, we should agree that condemnation of the film on this basis alone is self-defeating and a bit silly. As someone advised, park your sense of continuity by the door when you go to see the film, experience, observe and judge it as if you had never read a SUPERMAN comic in your life. Don't cheat yourself out of enjoying it.

Then, if you still hate the film, you're more likely to be right.

ASTERIX, OBELIX AND DOGMATIX © 1978, DARGAUD EDITEUR

European Comics

FOOTNOTES AND COMMENTARIES: ASTÉRIX AND THE UNIVERSAL CIVIL WAR by Paulette Carroll

Part One: A small step for a man.

My comics fan friends have been bugging me to write about ASTÉRIX ever since before the ink was dry on the last installment of my TINTIN article for The Menomonee Falls GAZETTE. I have resisted dutifully for four years. Granted, I had followed the little Gaul from his very beginnings, and delighted at the constant process of sophistication which had led him from the simple charm of plucky individualism in ASTÉRIX LE GAULOIS to the rich and complex levels of satire of such later albumns as LE DOMAINE DES DIEUX. I had witnessed the evolution of his public image from another mindless passtime for children to the astounding recognition of Goscinny's interview in L'EXPRESS (a French equivalent of TIME), and the creation of orals in comic strip criticism for a university degree which is held in far greater esteem by the French than the Ph.D is by Americans. I had seen firsthand what amounted to a minor cultural revolution in the literally arch-conservative country of my birth: my relatives, among thousands of other parents, up in arms against the teachers who would forbid their children to read ASTÉRIX out of a long-ingrained (and formerly universal) prejudice against comics. Not that the prejudice has completely vanished, obviously; but this strip was "different," and adults from all walks of life were suddenly raising angry voices in defense of its intelligence against those who clung to the traditional view that it would dull the minds of the young. Such an outcry would have been unthinkable a generation ago. I sat in silence through a family reunion in 1975, choking a little on my food as I heard a cousin proclaim that ASTÉRIX was not like that idiotic garbage, "Tintin et Milou." There was no point in arguing: he had obviously not been allowed to put the gift money from our common grandparents to the same uses I had; he was so much a victim of the old-time censorship that he couldn't even quote correctly the name of the strip he was so peremtorily dismissing. I was vindicated last night, as it happens, by no less a personage than Cousteau, who beamed at his divers' archaeological finds: "Allow me to introduce myself: Red Rackham" -- in French, and untranslated for the U.S. audience, of course. [Hérge, RED RACKHAM'S TREASURE, 1947.] So there too, cousin Roger! Obviously, mine is not the only mind that was dulled by TINTIN. Misery loves company, and my husband and I (he teaches a course on TINTIN and ASTÉRIX for French students at Oregon State University this term) burst into hysterical applause.

It is not, as some oldtime critics have insisted, that ASTÉRIX is a much better strip than TINTIN. Not even that, unlike Tintin, the little Gaul raises very particular questions about national identity, and political and social issues which even the most myopic (French) adult reader can readily recognize. The first statement is simply untrue; it stems invariably from lack of familiarity with the Belgian strip, often accompanied by the need to justify one's past prejudices, to say nothing of nationalistic bias. The second statement is correct; but in other, more "respectable" media, subject matter had never been seriously considered a criterion of quality. There can be no doubt that the subject matter of ASTÉRIX had, and still has, special appeal to the strip's native readership. But rather than create acceptance for his medium single-handedly, out of a vacuum, Goscinny has simply been the right man in the right time and place. His choice of topic was the little catalyst which precipitated the process by which the European public was already opening its mind to comics as a serious art form; he happened to provide an official excuse for the parents who were reading their children's magazines in increasing numbers, and are no longer afraid today of buying them for themselves. But it cannot be emphasized enough that ASTÉRIX does not represent a quantum jump in European comics; it is the public attitude which has taken a giant leap forward, and not the quality of the medium. It will not be long before a new generation of adult fans, who will not have to make excuses for ignoring Hergé at the time of EXPLORERS ON THE MOON (1954), will rediscover Tintin and come to share De Gaulle's respect for him. (Note, Mr. Decker: it is not "deGaulle".) The statesman's oft-quoted "my only international rival is Tintin" (the significant detail that the remark was made to André Malraux, prominent novelist and then French Minister for Cultural Affairs, has not been preserved by folklore), is momentarily evoking the most incredible reactions. In the 8.11.77 issue of LE MONDE, France's most respected 'serious' daily, an otherwise rational and preudent journalist peremptorily comments: "He (De Gaulle) had the wrong century. It was ASTÉRIX." Aside from the fact that De Gaulle and Astérix were not sufficently contemporary to be rivals, there is the matter of the word "international." Asterix does reach universal qualities, as we shall see; but it is, paradoxically, through one of the most parochial and narrowly topical surfaces ever presented in the medium. This is a built-in obstacle to the strip's international career, which is all the more impressive for having been so successful IN SPITE OF Goscinny's point of departure. It is a characteristic which we will have to come back to very often, since it creates problems for many American readers. Not surprisingly, for a lot

of people (including Dwight R. Decker, who recently wrote an article for THE COMICS JOURNAL on the subject), failure to understand the surface meeting of the strip in the light of French identity leads to failure to see the underlying, truly international level. In fact, Goscinny comments on human nature in one of its very paticular incarnations, and reaches universal humanity through the depth at which he is able to observe this rather narrow phenomenon. By contrast, Hergé, as I have had occasion to explain at great length in a previous article (The GAZETTE, 1974, issues 123,135 and 142), goes directly to the universal element, with an international cast of characters and a hero as free of national quirks as anyone could be. His language is classical, universal Franch. While it includes some of the medium's most imaginative linguistic creations (e.g. Haddock's swearing), those elements are completely original and individual. Never does the text refer to the idiom of a particular GROUP of speakers. The case of the South American Alcazar is particularly interesting in this respect. At his original appearance in his own country (L'OREILLE CASSÉE, 1947) he speaks standard French, as do all his compatriots. The same is true in Hergé's latest album, TINTIN ET LES PICAROS, which takes place in the same location. Curiously enough, though, when Alcazar appears in Europe, as he does in his minor roles in THE SEVEN CRYSTAL BALLS (1948) and THE RED SEA SHARKS (1958), he speaks with a strong, typically Spanish accent. The most immediate explanation that comes to mind is that Hergé is aware of the fact that people don't "talk

funny" in their own country. "Foreign" after all, is a relative term -- except to the linguistically provincial Americans whose dubbing of European movies invariably makes the Germans sound like ill-assimilated immigrants

in their own land. It is logical that Alcazar's language should be that of an alien only where he IS an alien. But then it is the francophone characters who should have language problems in PICAROS. This is a reality to which Europeans are well exposed, and it is an integral part of Hergé's chronicles of the adventures of his much-traveled hero. Fortunately, the incredibly wide-spread U.S. myth that "everyone speaks English" has no equivalent beyond the borders of this nation.

Actually, the MECHANISMS of communication are quite plausibly worked out in PICAROS, through the use of a number of bilingual characters; it is only the identity of FORM of all language in the story which is puzzling at first glance. I will spare the reader my speculative explanations; they are not really germane to the point I wish to make. Whatever the real causes of Alcazar's fluctuating linguistic peculiarities, the effect is clear: whenever it ceases to be standard, his speech becomes unique. There are no other Spanish-Americans in BALLS or SHARKS; as soon as he is among compatriots, Alcazar speaks exactly like Tintin. Many other examples could be cited. It is a fundemental characteristic of the language of TINTIN that it presents no middle ground between the personal and the universal; Hergé's characters speak either their own individual tougue, or everyone's. On the contrary, that "middle ground" of language constitutes the most prominent part of Goscinny's text, in which we see all speech as the expression of the individual's integration in a particular group. Indeed, identity derives largely from the group in Goscinny's world -- which (one always comes back to that) is what makes it so important for the reader to be aware of the group's identity; specifically, of the the way the French see themselves, how they acquired that self-image, and how Goscinny plays on it.

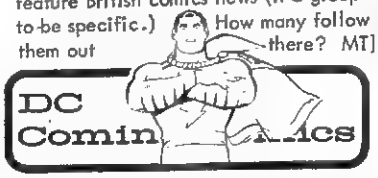
It is inevitable that the mental ground broken by ASTÉRIX will eventually lead the European public to an appreciation of ALL quality comics, and particularly of Hergé, the first French-language author whose strip achieved international fame. Meanwhile, the reader can get an idea of the magnitude of the distortion with which some neophytes view the history of the medium by bearing in mind the term century (SIÉCLE) used by the aforementioned otherwise-rational journalist. A mere generation (1929-1959) separates the beginnings of Europe's two super-star comics heroes, who are both undeniably children of the Twentieth Century. But above and beyond that, we must not forget that, if TINTIN predates ASTÉRIX, it also POSTDATES it.

Goscinny, alas, is dead; Hergé is alive and working. TINTIN still has a future in the unbroken tradition of a single man's work; ASTÉRIX does not. It may well be that future historians will see the two strips as ideal complements to each other: TINTIN, with its large scope of time and space, as the broad chronicle of our century; ASTÉRIX as the minute recording of daily reality which, in the allegory of a largely fictional past, captured the true flavor of a very particular place and moment -- scarcely more than a decade of grassroots feelings in a certain segment of the French population. Hergé's career begins with an expres-

sion of worry over what was then still the "experiment" of communism (TIN-TIN AU PAYS DES SOVIETS, 1929); from there through the problems of a dying colonialism, the emergence of big-scale organized crime, the storm which led to the Chinese revolution, his hero -- and his whole century with him -- reach a climax of adventure in space exploration; only the hero was, as is fitting, a little ahead of his time. But far from stopping there, Hergé continued to address himself to the unsolved questions of our age: the yeti (Tibet's bigfoot), the possibility that extraterrestrials visited Earth in the past and are still in touch with us (FLIGHT 714 FOR SYDNEY) and, in his latest published work, the problems of the third world.

When seen in that light, ASTÉRIX seems puny indeed. And yet, destined apparently to whisper only to the heart of a few, the little Gaul's voice has been heard loud and clear around the world. In the next article, we shall begin to examine why. Meanwhile, I urge those readers who have not already done so to read (or re-read) Decker's article [in The COMICS JOURNAL, No. 38, February 1978], without which this would probably never have been written. Not only is it an excellent reference work (titles, editions, films, dates, etc. ...) which affords the present writer an excuse for not engaging in the necessary tedium of list-making, but it contains some absolutely remarkable examples of the kind of misunderstanding which a lack of sufficient familiarity with contemporary French society (natural and pardonable enough in anyone who doesn't "understand French very well") can lead to, particularly with respect to the role and identity of the Romans in the strip, and the true nature of their conflict with the Celts. It has furnished the final, and maybe the most important, impetus for this series, by covering so well the aspects of the subject which did not appeal to me, and covering so poorly those which did. It is without irony that I acknowledge my debt of gratitude to Mr. Decker, and urge my readers to consult his work: anyone who shares my experience of the classroom will understand that one can do no greater favor to a teacher than to illuminate just WHAT needs to be explained. This is what his article has done for me. It is an excellent illustration of the potential problems ASTÉRIX faces out of its country of origin, and I plan to pick up the subject from there, in Part Two: "Group Identity in ASTÉRIX: A French Game of Musical Chairs." For those of you who cannot wait, and would like to plunge into Decker armed with a forewarning clue: the one contemporary nation which is conspicuously absent from the world of ASTÉRIX, and most glaringly so on its own, frequently visited territory is Italy. Among all the ethnic groups which are so easily identified as the ancestors of contemporary peoples, are the Romans the sole dinosaurs, condemned to extiction? Curiously enough, Decker considers the GAULS as extinct, which betrays BOTH the fictional reality of the strip AND historical fact. But it shows an instinctive insight which is right on target: the ancient world of the strip has one more nation than Goscinny accounts for in terms of satire of contemporary reality. This rightfully bothers Decker; though he does not express (or, probably, see) the problem in those terms, and though his answer, which is completely off the mark, leaves the reader wondering why the French took so readily and massively to the 'gallic connection,' if it is as far-fetched and artificial as he would like to believe. But one can only applaud his need to believe SOMETHING on the subject; for the mystery of the musical chairs is, indeed, the central clue to the strip, to its success, and to the bitter price which Goscinny had to pay for that success, and which eventually drove him to regret it.

[Now that we have the room, we'd like your input as to whether we should feature British comics news (IPC group to be specific.) How many follow them out there? MT]



BATMAN No. 310, April. "The Ghost That Haunted Hawkman" is by Len Wein, Irv Novick and Dick Giordano. Paul Levitz's first issue as editor involves the return of the old Hawkman foe, The Gentleman Ghost. Joe Kubert makes a rare appearance as cover artist. [1/9]

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DC COMICS PRESENTS No. 8, April. "The Sixty Deaths Of Solomon Grundy" is by Steve Englehart and Murphy Anderson. Superman and Swamp Thing meet for the first time and take on Earth II's swamp creature, Solomon Grundy. Jose Garcia Lopez did the cover. [1/9]

DETECTIVE COMICS No. 483, April-May. This issue commemorates Batman's first appearance in DETECTIVE #27, May, 1939, 40 years ago. Batman returns to the spot his parents were murdered in "The Curse Of Crime Alley" by Denny O'Neil, Don Newton and Dan Adkins, a story which also recounts Batman's origin. Robin is featured in part two of "Terminus" by Bob Rozakis, Kurt Schaffenberger and Dave Hunt. Batgirl appears in "A Date With Batgirl" by Rozakis, Bob Oksner and Vince Colletta. The Human Target stars in "The Lights, Camera... Murder Contract" by Len Wein and Howard Chaykin. The Demon appears for the first time drawn by Steve Ditko in a story written by Wein. And Bruce Wayne, who's al-

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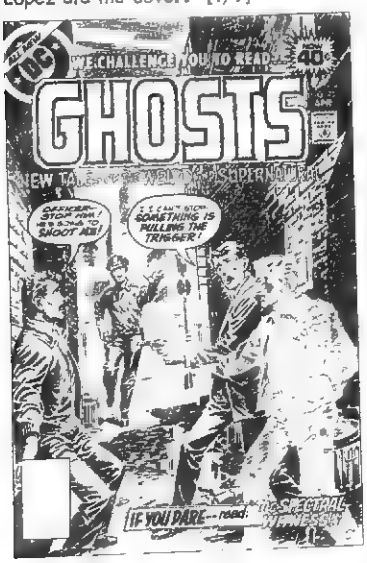
so celebrating his 40th anniversary, solos in "Gotham's Great Kangaroo Race" by O'Neil, Dick Dillin and Frank McLaughlin. The wraparound cover features a front scene by Jose Garcia Lopez and a back pinup cover featuring the stars of the book by Dick Giordano. [1/9]

THE FLASH No. 272, April. "The Girl With The Master Mind" is by Cary Bates, Rich Buckler, John Calnan and Vince Colletta. Flash continues his battle with The Clown. Jose Garcia Lopez did the cover. [1/9]



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GHOSTS No. 75, April. After 75 issues, we've finally begun to get writing credits for this book: "The Spectral Witness" is by George Kashdan and Bill Draut; "The Haunted Hangman" is by Kashdan, Dick Ayers and Ken Landgraf; and "Legend Of The Lettie Lowry" is by Carl Wessler and Rudy Nebres. The cover now does not claim that the stories are true, you may observe. Luis Dominguez did the cover. [1/9]

G.I. COMBAT No. 213, April-May.

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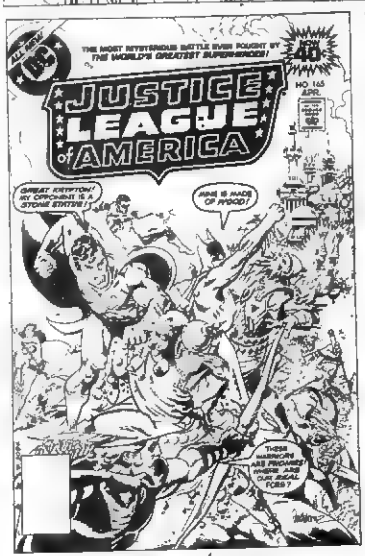


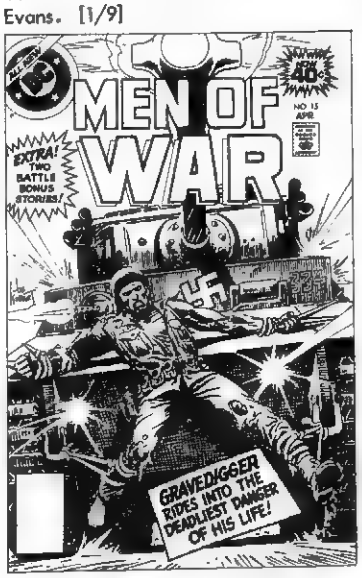
This issue's HAUNTED TANK tales include "Back Door To War," "Blood For Ammo" and "Section-8 Soldiers," all by Robert Kanigher and Sam Glanzman. Captain Storm solos in "Battle Of The Half-Men" by Bart Regan and Fred Carrillo. The O.S.S. takes the spotlight in "Touch Of An Angel" by Kanigher and E.R. Cruz, and "Cage-ful Of Killers" by Kanigher and Jerry Grandenetti. Rounding out the issue are a combat auxiliary to the USO in "TNT Trio" by Kanigher and Bill Draut. Joe Kubert contributed the wraparound cover. [1/9]

JONAH HEX No. 23, April. "Massacre Of The Celestials" is by Mike Fleisher, Dick Ayers and Romeo Tanghal. Jonah intends to avenge the shooting of unarmed Chinese. Luis Dominguez did the cover. [1/9]

JUSTICE LEAGUE OF AMERICA No. 165, April. "A Mother Of Magic" is by Gerry Conway, Dick Dillin and Frank McLaughlin. Zatanna's mother is finally found -- and it leads to the death of someone. Jose Garcia Lopez did the cover. [1/9]

MEN OF WAR No. 15, April. "The Man With The Opened Eye" is by Jack C. Harris, Dick Ayers and Romeo Tanghal. Gravedigger sets out in pusuit of a master Nazi spy. This issue also features a back-up story. The cover is by Joe Kubert. [1/9]

WEIRD WAR TALES No. 74, April. "March Of The Mammoth" is by Jack C. Harris and Alfredo Alcala. This cover featured tale deals with a panzer crew who thaw out and enlist a wooly mammoth into Hilter's legions. "Cold War," by Paul Kupperberg and George Evans, is set in the Napoleonic Wars of the early 19th century. "Dead Image" is by Bill Kelley and Ric Estrada. This story deals with a network newsman in Viet Nam. The cover is by George Evans. [1/9]



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WORLD'S FINEST COMICS No. 256, April-May. "The Werewolf From Krypton" is by Denny O'Neil and Murphy Anderson. The team of Superman and Batman face a strange creature trying to enter Earth through a dimensional doorway. "Encounter With A Dark Avenger," by O'Neil, Dick Dillin and Frank Chiaramonte, teams up Black Lightning and Green Arrow. "The Night The Cry Failed" is by Gerry Conway and Jose Delbo. Black Canary has a problem with sonic power. In "The Gamester's Death Wager," E. Nelson Bridwell, Don Newton and Kurt Schaffenberger have Captain Marvel meet the person who killed Billy Batson's parents. Finally, Hawkman and Hawkgirl join the WFC lineup in "Prey Of The Harpies" by Steve Englehart and Anderson. The cover is by Ross Andru and Dick Giordano. [1/9]

ACTION COMICS No. 494, April. "The Secret Of The Super-S" is by Cary Bates, Curt Swan and Frank Chiaramonte. When Clark Kent returns to work at the Daily Planet, he finds that someone else knows about how the "S" symbol was chosen. Superman travels back to Smallville to face a ghost from his past in tracing who knows his symbol's secret. The cover is by Jose Garcia Lopez. [1/23]

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THE BRAVE AND THE BOLD No. 149, April. "Look Homeward, Runaway" is by Bob Haney and Jim Aparo. The Teen Titans re-unite and join Batman in pursuit of a teen-age runaway. Aparo also did the cover. [1/23]

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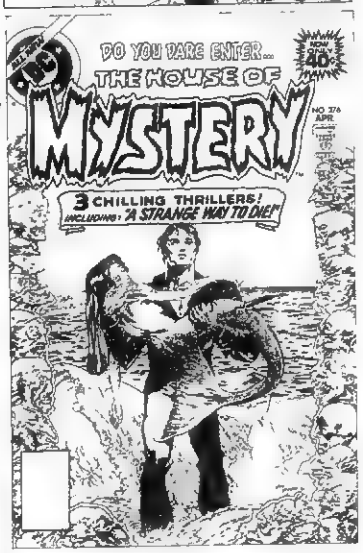

GREEN LANTERN No. 115, April. "The Vengeance Of The Crumbler" is by Denny O'Neil, Alex Saviuk and Dave Hunt. While Black Canary and Green Arrow are incapacitated, Green Lantern finds the Crumbler is too much to stop. The cover is by Saviuk and Dick Giordano. [1/23]

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HOUSE OF MYSTERY No. 267, April. In this issue: "A Strange Way To Die" by T. Casey Brennan, "The Mouse Of History" by Don Thompson and Ruben Yandoc and "The Lonely Little Lady With The Sea-Green Tail" by Steve Clement, Juan Ortiz and Augie Scotto. The cover is by Michael Kaluta. [1/23]

SGT. ROCK No. 327, April. "The Death Express" is by Bill Kelley and Frank Redondo. Rock and Easy Company are ordered to stop a train loaded with V-2 rockets before it can get close enough to launch them at London. Also in this issue is "The Reunion," a Gallery Of War story by Robert Kanigher and Ric Estrada. Joe Kubert did the cover. [1/23]

SUPERBOY AND THE LEGION OF SUPER-HEROES No. 250, April. "This Is The Day The Universe Dies" is by Jim Starlin (plot and pencils), Paul Levitz (script) and Dave Hunt (inks). The Legion must face a menace deadlier than any they've faced before, while evidence points to a traitor in their

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THE UNKNOWN SOLDIER
NO. 226 APR
NOW 40
IT'S UP TO US, PAL. EITHER WE SINK THIS KILLER, SHARK--!
OR THE NAZIS TAKE OVER THE NORTH ATLANTIC!

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midst. This story is the first half of what was planned as the fall '78 SUPERBOY & THE LEGION SPECTACULAR. The cover features seven Legionnaires by Joe Staton and Dick Giordano bursting through a collage of past SUPERBOY covers. [1/23]

SUPER FRIENDS No. 19, April. "The Mystery Of The Missing Monkey" is by E. Nelson Bridwell, Ramona Fradon and Bob Smith. Super beasts are trained to steal by The Menagerie Man and the Super Friends must stop them. Fradon and Smith did the cover. [1/23]

SUPERMAN No. 334, April. "The Man Who Stole Superman's Eyes" is by Martin Pasko, Curt Swan and Frank Chiaramonte. Superman must contend with the menace of Opticus, who steals all facets of the Man of Steel's vision. Ross Andru and Dick Giordano did the cover. [1/23]

UNKNOWN SOLDIER No. 226, April. "Sink The Kronhurst" is by Bob

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Haney, Dick Ayers and Gerry Talaoc. Unk and Chat Noir must sink a Nazi killer ship to prevent German takeover of the North Atlantic. Also, the first episode of "Andy Stewart, Combat Nurse," by Bill Kelley and Fred Carrillo, appears. Joe Kubert did the cover. [1/23]

WARLORD No. 20, April. "Battle Cry" is by Mike Grell and Vince Colletta. Warlord unknowingly leads his followers into battle. Grell did the cover. [1/23]

WEIRD WESTERN TALES No. 54, Ap-

ril. "Blockade" is by Gerry Conway, Dick Ayers and Romeo Tanghal. Scalphunter must run the gauntlet to escape with his life. Luis Dominguez did the cover. [1/23]

WONDER WOMAN No. 254, April. "The Angle In The Stars" is by Jack C. Harris, Jose Delbo and Joe Giella.

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Returning from the past to battle the Amazing Amazon is Angle Man. Ross Andru and Dick Giordano supply the cover. [1/23]

Marvel Coming C

KID COLT OUTLAW No. 229, April. [1/2]

MARVEL SUPER ACTION No. 13, April. "Tomorrow You Live, Tonight I Die" by Stan Lee, Jim Steranko and Joe Sinnott is reprinted from CAPTAIN AMERICA No. 111. This is the final issue. The cover was by Jim Steranko. [1/2]

MARVEL TWO-IN-ONE No. 50, April. "Remembrance Of Things Past" is by John Byrne (story and art) and Joe Sinnott. Ben Grimm travels into his own past in an attempt to prevent himself from becoming The Thing -- and winds up battling himself -- as

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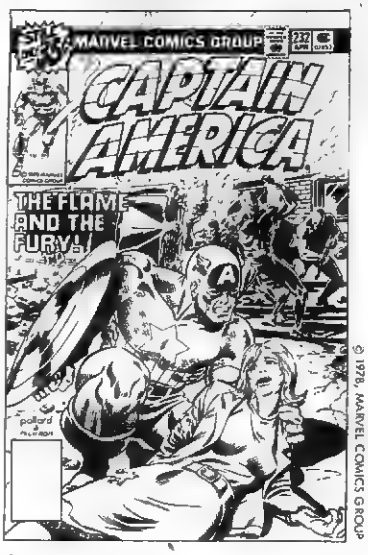

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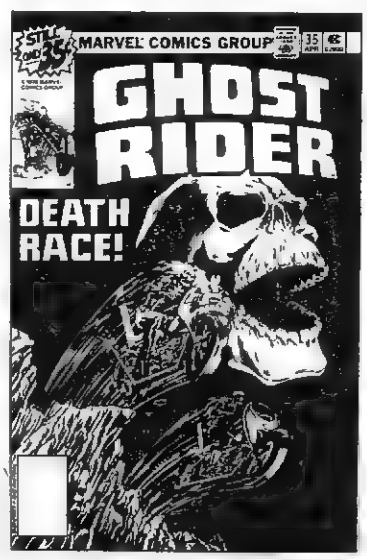
he first appeared! George Perez and Sinnott did the cover. [1/2]

SHOGUN WARRIORS No. 3, April. "Elements Of Destruction" is by Doug Moench, Herb Trimpe and Dan Green. Rokk-Korr proves that three monsters are better than one. Al Milgrom did the cover. [1/2]

SPIDER-WOMAN No. 13, April. "Suddenly... The Shroud!" is by Mark Gruenwald, Carmine Infantino and Al Gordon. Magnus exits Jessica Drew's life, Jerry Hunt leaves on an assignement for SHIELD, and Spider-Woman tries desperately to find a place of her own in society. Then -- The Shroud enters. Dave Cockrum and Bob McLeod did the cover. [1/2]

TOMB OF DRACULA No. 69, April. "Cross Of Fire" is by Marv Wolfman, Gene Colan and Tom Palmer. Dracula seeks refuge from the horde of vampires who now obey a new undead-lord in a house filled with children. Colan and Palmer did the cover. [1/2]



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THE AMAZING SPIDER-MAN No. 191, April. "Wanted For Murder: Spider-Man" is by Marv Wolfman, Keith Pollard and Mike Esposito. Spider-Man battles the LAST of the Spider-Slayers. Al Milgrom did the cover. [1/9]

BATTLESTAR GALACTICA No. 2, April. "Exodus" is by Roger McKenzie and Ernie Colon. The second hour of the pilot film is adapted. Dave Cockrum and Bob Wiacek did the cover. [1/9]

CAPTAIN AMERICA No. 232, April. "The Flame And The Fury!" is by Roger McKenzie and Jim Shooter, Sal Buscema and Don Perlin. Sharon Carter is missing and Peggy Carter is (perhaps) mortally wounded while Cap grimly tracks down the neo-Nazi National Force. Keith Pollard and Al Milgrom did the cover. [1/9]

MARVEL COMICS GROUP
MIGHTY THOR
BEHOLD THE POWER OF TEMPUS, THE GOD-KILLER!
THOUGH I BE STRIPPED OF MINE ENCHANTED HAMMER, STILL SHALL THOR BATTLE THEE UNTO DEATH!

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CRAZY No. 48, April. [1/9]

DOCTOR STRANGE No. 34, April. "A Midsummer's Nightmare" is by Ralph Macchio, Tom Sutton and Craig Russell. Nightmare returns -- with Cyrus Black in tow. Rudy Nebres did the cover. [1/9]

GHOST RIDER No. 35, April. "Death Race!" is by Jim Starlin, Steve Leialoha and friends (including Al Milgrom and Mike Nasser. The Ghost Rider is challenged to a motocross race with Death himself -- the prize being his very life! Budiansky and Joe Rubinstein did the cover. [1/9]

MARVEL TRIPLE ACTION No. 47, April. This, the final issue, reprints "And Deliver Us From -- The Masters Of Evil" by Roy Thomas, John Buscema and George Tuska from THE AVENGERS

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No. 54. A new cover was done for this issue by Steve Ditko. [1/9]

THE MICRONAUTS No. 4, April. "A-Hunting We Will Go" is by Bill Mantlo, Mike Golden and Joe Rubinstein. The interior of Baron Karza's body banks is revealed. Golden and Rubinstein did the cover. [1/9]

MS. MARVEL No. 23, April. "The Woman Who Fell To Earth!" is by Chris Claremont, Mike Vosburg and Bruce Patterson. Astronaut Salia Petrie -- missing and presumed dead -- returns under the thrall of the Faceless One! Guest-starring Major Vance Astro of the Guardians of the Galaxy. George Perez and Joe Rubinstein did the cover. [1/9]

THE SAVAGE SWORD OF CONAN No. 38, March. "The Road Of The Eagles" is by Roy Thomas, John Buscema and Tony DeZuniga. Another adaptation by Robert E. Howard and L. Sprague DeCamp is presented. Earl Norem did the cover. [1/9]

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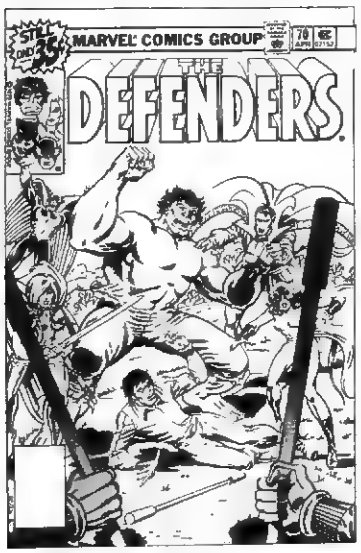
THOR No. 282, April. "Rites Of Passage" is by Mark Gruenwald, Ralph Macchio, Keith Pollard and Pablo Marcos. In order to get his missing hammer back, Thor must battle Tempus, guardian of Immortus' castle. Keith Pollard and Marcos did the cover. [1/9]

THE AVENGERS No. 182, April. "Honor Thy Father" is by David Michelinie, John Byrne and Klaus Janson. Django Maximoff, the little old man from Vladivostok, has stolen the souls of Quicksilver and the Scarlet Witch... and The Avengers must find out how and why. Al Milgrom and Bob Layton did the cover. [1/16]

CONAN THE BARBARIAN No. 97, April. "Long Night Of Fang And Talon, Part 2" is by Roy Thomas, John Buscema and Ernie Chan. Conan and Belit battle Ajagga, the Beast King to



the death (and guess whose death). Buscema and Chan did the cover. [1/16]

GODZILLA No. 21, April. "Doom Trip" is by Doug Moench, Herb Trimpe and Dan Green. Godzilla gets pushed by the Fantastic Four into Dr. Doom's time machine but his radiation makes it go off and he ends up meeting Devil Dinosaur and Moon-Boy. Trimpe and Al Milgrom did the cover. [1/16]

THE INCREDIBLE HULK No. 234, April. "Battleground: Berkeley" is by Roger Stern, Sal Buscema and Jack Abel. The Hulk tears up a commune and meets Machine Man for the first time... or so he thinks. Al Milgrom did the cover. [1/16]

THE INVADERS No. 39, April. "The Return Of Baron Blood" is by Don Glut, Paul Kupperberg and Chic Stone. Golden Girl fights alone while The Invaders battle U-Man. Kupperberg and Joe Sinnott did the cover. [1/16]

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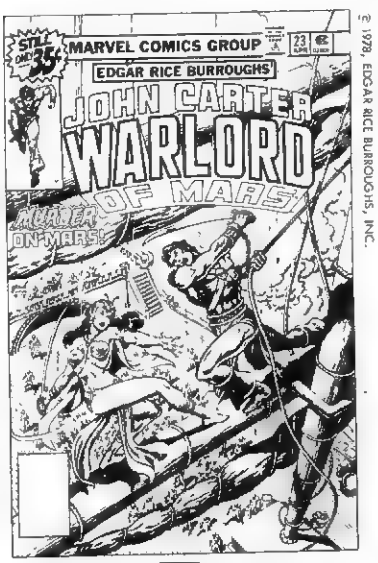
MARVEL TALES No. 102, April. From AMAZING SPIDER-MAN #125 comes "Wolfhunt" by Gerry Conway, Ross Andru and John Romita with Tony Mortellaro. Romita did the cover. [1/16]

PIZZAZZ No. 17, February. [1/16]

POWER MAN No. 56, April. "The Scarab's Sting" is by Mary Jo Duffy, Trevor Von Eeden and Frank Springer. Power Man and Iron Fist take a job guarding King Tut's treasures while a villain out of the ancient past returns to battle them. Bob Layton did the cover. [1/16]

X-MEN No. 120, April. "Wanted: Wolverine... Dead Or Alive!" is by Chris Claremont, John Byrne and Terry Austin. Canadian Prime Minister Pierre Trudeau demands the return of Wolverine, and a team of super-heroes set out to get him. Budiansky and Terry Austin did the cover. [1/16]



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THE DEFENDERS No. 70, April. "Catch A Falling Lunatic" is by Ed Hannigan, Herb Trimpe and Mike Esposito. The secrets of The Lunatic are revealed. Trimpe and Joe Rubinstein did the cover. [1/23]

FANTASTIC FOUR No. 205, April. "When Worlds Die" is by Marv Wolfman, Keith Pollard and Joe Sinnott. The FF go to planet Xandar, the world of Nova-Prime, to battle the conquering Skrulls. George Perez and Sinnott did the cover. [1/23]

IRON MAN No. 121, April. "A Ruse By Any Other Name..." is by David Michelinie, John Romita, Jr. and Bob Layton. Iron Man and The Sub-Mariner take on the U.S. Navy -- or IS it the Navy? -- while the life of an island hangs in the balance. Bob Layton did the cover. [1/23]

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JOHN CARTER, WARLORD OF MARS No. 23, April. "The Man Who Makes Murder!" is by Chris Claremont, Mike Vosburg and Ricardo Villamonte. Entrapped by the Guild of Assassins, John and Dejah must fight for their lives while political intrigue breeds in Helium. Ernie Chan did the cover. [1/23]

MARVEL PREMIERE No. 47, April. "To Steal An Ant-Man!" is by David Michelinie, John Byrne and Bob Layton. Meet Scott Lang, electronics wizard, ex-con, and the new Ant-Man. A new origin issue of a hero that's been around since the beginning of the Marvel Age. Layton did the cover. [1/23]

MARVEL TEAM-UP No. 80, April. "A Sorcerer Possessed" is by Chris Claremont, Mike Vosburg and Gene Day. Dr. Strange becomes a werewolf and Clea teams up with Spider-Man to help him. Validar and Bob McLeod did the cover. [1/23]

ST Pocket Checklist

January 1979

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- ☐ THE AMAZING SPIDER-MAN #191
- ☐ THE AVENGERS #182
- ☐ BATTLESTAR GALACTICA #2
- ☐ CAPTAIN AMERICA #232
- ☐ CONAN THE BARBARIAN #97
- ☐ CRAZY #48
- ☐ THE DEFENDERS #70
- ☐ DOCTOR STRANGE #34
- ☐ FANTASTIC FOUR #205
- ☐ THE GHOST RIDER #35
- ☐ GODZILLA #21
- ☐ THE INCREDIBLE HULK #234
- ☐ THE INVADERS #39
- ☐ IRON MAN #121
- ☐ JOHN CARTER, WARLORD OF MARS #23
- ☐ KID COLT OUTLAW #229
- ☐ MARVEL PREMIERE #47 [Ant-Man]
- ☐ MARVEL SUPER ACTION #13
- ☐ MARVEL TALES #102
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- ☐ MASTER OF KUNG FU #75
- ☐ THE MICRONAUTS #4
- ☐ MS. MARVEL #23
- ☐ PIZZAZZ #17
- ☐ POWER MAN #56
- ☐ SAVAGE SWORD OF CONAN #38
- ☐ SGT. FURY #151
- ☐ SHOGUN WARRIORS #3
- ☐ THE SPECTACULAR SPIDER-MAN #29
- ☐ SPIDER-WOMAN #13
- ☐ STAR WARS #22
- ☐ TARZAN, LORD OF THE JUNGLE #23
- ☐ THOR #282
- ☐ TOMB OF DRACULA #69
- ☐ WHAT IF? #14
- ☐ THE X-MEN #120

Gold Key

- ☐ BEAGLE BOYS VS. UNCLE SCROOGE #1
- ☐ BEEP BEEP, THE ROAD RUNNER #77
- ☐ BORIS KARLOFF TALES OF MYSTERY #90
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- ☐ WEIRD WAR TALES #74
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Nat. Lampoon

- ☐ HEAVY METAL #23 [V2#10]
- ☐ NATIONAL LAMPOON #107 [V2#7]

Warren

- ☐ CREEPY #106
- ☐ FAMOUS MONSTERS OF FILM-LAND #152

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MASTER OF KUNG FU No. 75, April. "Shattered Crowns" is by Doug Moench, Mike Zeck and Bruce Patterson. Shang-Chi and the crew discover the treachery of MI-6 while trying to escape Mordillo's island. Mike Zeck and Rudy Nebres did the cover. [1/23]

SGT. FURY No. 151, April. Reprinted from #56 is "Gabriel, Blow Your Horn" by Gary Friedrich, Dick Ayers and John Severin. Ayers and Severin did the cover. [1/23]

THE SPECTACULAR SPIDER-MAN No. 29, April. "Dust To Dust" is by Bill Mantlo, Jim Mooney and Frank Springer. Carrion goes after Peter Parker and his friends. Keith Pollard and Bob McLeod did the cover. [1/23]

STAR WARS No. 22, April. "To The Last Gladiator" is by Archie Goodwin, Carmine Infantino and Bob Wiacek. Han Solo and Chewbacca are forced to battle to the death. Infantino and Wiacek did the cover. [1/23]

TARZAN, LORD OF THE JUNGLE No. 23, April. "Fight To The Death" is by Bill Mantlo, Sal Buscema and Pablo Marcos. This fight to the death's between Tarzan and the Mad Arab. [Try not to get all of this month's death fights confused.] John Buscema and Bob McLeod did the cover. [1/23]

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WHAT IF? No. 14, April. "What If Sgt. Fury Had Fought World War Two In Outer Space?" is the question on the minds of Gary Friedrich, Don Glut, Herb Trimpe and Pablo Marcos. Well, for one thing, it would've been tougher to dig foxholes. Trimpe and Joe Sinnott did the cover. [1/23]

MODESTY BLAISE
by Peter O'Donnell & Enrique Romero

MODESTY BLAISE
by PETER O'DONNELL
WELL, WE'RE SAFE, JUDY— I FEEL SO GOOD I COULD EVEN FANCY THAT LIZARD MEAT
I'M NOT COMPLAINING, EITHER— JUST WONDERING HOW WE GET CLEAN
WE ABO'S DON'T WORRY TOO MUCH ABOUT THAT, MA'AM. BUT YOU'RE IN LUCK — THERE'S RAIN COMING, I CAN SMELL IT... FIRST STORM FOR A LONG TIME
ABOUT ALL WE'VE DONE SO FAR, WILLIE LOVE, IS NOT LOSE... I THINK IT'S TIME WE DID A LITTLE WINNING
AH! NOW I REALLY FANCY THAT, PRINCESS
2597

MODESTY BLAISE
by PETER O'DONNELL
THE RAIN COMES...
WELL, WE'RE FAIRLY CLEAN— THE REST WILL JUST HAVE TO WEAR OFF
MY 'AIR'S GONE SOLID!
YOU RUB SAND IN—IT PICKS UP THE GREASE, THEN YOU WASH THE SAND OUT! MODESTY DID MINE FOR ME
LET'S HAVE A GO, WILLIE
OOH! EASY, PRINCESS— CAREFUL WITH ME SCALP! OH, BLIMEY...
DON'T BE SUCH A BABY— I'M RUBBING MY FINGERS RAW FOR YOUR SAKE
2598

MODESTY BLAISE
by PETER O'DONNELL
I KNOW THE KIND OF THINGS ABO'S EAT— WHAT'S THIS, WILLIE?
CHEF'S SPECIAL— THEY'RE NOT TOO GOOD ON FOREIGN CUISINE, BUT THEIR LOCAL DISHES ARE GREAT...
...YOU COULD GO A 'UNDRED MILES AND NOT GET A BETTER CATERPILLAR STEW THAN THEY SERVE 'ERE
WILLIE AND I ARE GOING BACK TO THE GHOST TOWN, JACKO... WE THINK WE CAN DRAW DAMION THERE
WE'RE MOVING THAT WAY TOO, MISS BLAISE
2599

MODESTY BLAISE
by PETER O'DONNELL
WANT A SPELL UP HERE, MODESTY?
THANKS, BUT I'M OKAY, JUDY — I WAS BORN WALKING
WE MAKE ALL SIZES, DOC, ANYTHING UP TO FOUR FOOT FOR A WAR BOOMERANG—AND THERE ARE TWO KINDS, A RETURN BOOMERANG AND A NON-RETURN
THEY'RE MADE WITH A TWO-DEGREE TWIST, DAVEY, FLAT ONE SIDE, CONVEX THE OTHER—A RUDDY MARVEL OF AERODYNAMICS
WATCH THIS
2600

The Menomonee Falls Gazette

MODESTY BLAISE
by PETER O'DONNELL

THE BOOMERANG FLIES VERTICALLY FOR A SHORT WAY, THEN TURNS ON ITS SIDE AND SOARS HIGH IN THE AIR TO MAKE TWO WIDE CIRCLES BEFORE SLANTING BACK TO WILLIE'S FEET

WHERE THE DEVIL DID *YOU* LEARN TO HANDLE ONE, WILLIE?

ON A SHIP, IN THE MED ... JACKO TAUGHT ME

ON A SHIP — BUT OF *COURSE!* I DO ASK SILLY QUESTIONS, DON'T I?

2601

MODESTY BLAISE
by PETER O'DONNELL

IN THE HILLS A MILE FROM THE GHOST TOWN, AFTER A TWO-DAY MARCH

THIS IS AS FAR AS I CAN COME WITH MY FOLK, MISS BLAISE — WE'LL WAIT HERE WHILE YOU DO WHATEVER YOU'VE GOT IN MIND

IF YOU'RE GOING TO SETTLE WITH DAMION, WHY CAN'T *I* COME? HE WAS GOING TO KILL ME TOO, YOU KNOW.

YOUR JOB, MATEY, IS TO LOOK AFTER JUDY

KNOCK NG OUT THAT GUARD HAS GIVEN OUR DAVEY A TASTE FOR BATTLE... DON'T ENCOURAGE JUDY, IT'S NOT HIS LINE

NO, BUT I LIKE HIM A HELL OF A LOT BETTER NOW

2602

MODESTY BLAISE
by PETER O'DONNELL

IN THE GHOST TOWN...

IF WE WORK THIS RIGHT, DAMION WON'T BRING MORE THAN A COUPLE OF MEN WITH HIM

I 'OPE ONE OF THEM'S KORZON...

I MADE THIS KONGO FOR YOU, PRINCESS

AH, THANKS, WILLIE LOVE

2603

BERT'S BAR

WHEN THE CAPER STARTS, KEEP CLEAR OF THE OLD SALOON— THE SUPPORTS ARE ROTTED AND IT MIGHT FALL DOWN IF YOU BREATHE 'ARD

MODESTY BLAISE
by PETER O'DONNELL

CAN YOU MANAGE MR. WU SMITH'S VOICE?

NO SWEAT... I TALKED TO 'IM A LOT IN THE OLD DAYS, AND I REMEMBER 'IS INTONATION AND PHRASING

FROM THE AIRCRAFT RADIO, WILLIE CALLS THE MINING CAMP ON THE FREQUENCY GIVEN HIM BY JUDY

DAMION. MY DEAR YOUNG FRIEND, THIS IS MR WU SMITH...

ANYONE WHO CALLS ME "HIS DEAR YOUNG FRIEND" *HAS* TO BE YOU — WHAT'S THE TROUBLE, WU?

2604

BATMAN
by Bob Kane

IN A WEIRD ROOM, TWO MEN CLAD IN FANTASTIC ARMOR WORK WITH CONCENTRATION... AND CAUTION...
PROFESSOR... YOUR MASK! YOU SHOULDN'T EXPOSE YOURSELF LIKE THAT!
NONSENSE, JENSEN! I KNOW WHAT I'M DOING! I'VE HANDLED RADIUM FOR TEN YEARS!
JENSEN, I'VE GOT A HEADACHE AGAIN! I'M GOING OUT FOR SOME AIR. WE'LL CONTINUE THE EXPERIMENT TOMORROW!
VERY WELL, PROFESSOR KNELL!
HERE, REX!
WE'LL TAKE A STROLL, TOGETHER- EH?
YI-I-IPE!
HE'S DEAD! I TOUCHED HIM, AND HE FELL OVER... DEAD???
I'LL DO AN AUTOPSY! THERE MUST BE A REASON WHY THE DOG DIED AS I TOUCHED HIM!
PATIENTS KEEP OUT
AS THE SCIENTIST ENTERS HIS WINDOWLESS LABORATORY...
WHERE IS THAT LIGHT SWITCH? WHAT...? MY HANDS ...GLOWING IN THE DARK!
PROFESSOR KNELL, I... GOOD GRIEF!
SO YOU SEE IT, TOO, JENSEN! I THOUGHT IT MIGHT BE A TRICK OF MY EYES...
JENSEN, THIS GLOW ... DO YOU SUPPOSE IT... JENSEN!
AGGHH!
HE...HE'S DEAD! I TOUCHED HIM AND HE DIED! JUST LIKE THE DOG THAT I TOUCHED!
OHH! I'M GOING TO CALL THE POLICE!
LABORATORY
JUST A MOMENT, BATMAN! SOUNDS LIKE A LITTLE BUSINESS COMING MY WAY!
RI-I-ING!

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SUPERMAN by Siegel & Shuster

WHEN A KING HAS BEEN RESCUED, HE CAN SHOW HIS GRATITUDE. AS SOON AS I CAN GET THE ROYAL SWORD AT THE PALACE, YOU WILL BECOME SIR JIMMY OLSEN AND SIR SUPERMAN!
THAT'S REAL NICE OF YOU, BUD--ER--I MEAN YOUR HIGHNESS ... BUT--
YOU SEE, RAHMA, IN AMERICA WE DON'T HAVE TITLES
I UNDERSTAND. BUT WHENEVER YOU VISIT THYMAUNG, YOU WILL BE SIR JIMMY AND SIR SUPERMAN. IT'S MY KINGDOM, AND I CAN DO AS I PLEASE HERE!
GOLLY! THAT REMINDS ME--
WE'D BETTER GET BACK TO WHERE WE LEFT RONAN TIED UP! IF THAT BUZZARD GETS LOOSE, Y' MAY NOT HAVE ANY KINGDOM!
TWO OF YOUR PHONY COUNCILORS ARE DEAD, RAHMA, AN' THE LAST ONE IS IN HERE TIED UP FROM HEAD TO FOOT!
RONAN, THE SCOUNDREL! I'LL HAVE HIS HEAD FOR HIS TREASON!
IT LOOKS AS THOUGH YOU WON'T HAVE TO BOTHER, RAHMA...
G-GOSH!
YOU SEE, RONAN STRUGGLED FIERCELY TO GET RID OF HIS BONDS -- AND ENDED BY STRANGLING HIMSELF!
HE WAS PAID FOR HIS CRIMES!
TSK!! HE WAS SUCH A HUNDRED PERCENT NASTY OLD CODGER! I'M AFRAID I'M GONNA MISS HIM!
RAHMA--YOUR HIGHNESS! THANK HEAVEN YOU'RE SAFE!
SALI!
BOY! NOW I'M REALLY IN DUTCH!
BUT--THIS OTHER BOY--WHO IS HE? HE LOOKS EXACTLY LIKE YOU!
HE IS MY FRIEND JIMMY OLSEN--FROM AMERICA.
AN' THIS IS MY SWEETHEART, SALI, FROM AMERICA. OO- AN' I WISH YOU WAS BOTH THERE RIGHT NOW!
Y'SEE, RAHMA, I MET SALI A FEW HOURS AGO, AN' SHE THOUGHT I WAS YOU. I-(GULP!)-I KISSED HER...
AND I--THINKING IT WAS YOU, RAHMA--DID NOT OBJECT. YOU SEE, YOU HAD NEVER KISSED ME BEFORE...
LOOKS TO ME AS THOUGH JIMMY DID YOU A REAL GOOD TURN RAHMA.
Y'MEAN Y'AIN'T SORE AT ME FOR KISSIN' SALI, RAHMA? AN'--AN' YOU AIN'T SORE, SALI?
NO, JIMMY, I'M NOT--ER--SORE--I COULD HARDLY BLAME ANYBODY FOR WANTING TO--THOUGH I NEVER HAD THE NERVE.
AND I'M CERTAINLY NOT SORE!
THIS IS WONDERFUL--NOBODY'S SORE!
WELL, YOU SEE, IF JIMMY HADN'T KISSED ME WHILE I THOUGHT HE WAS RAHMA, I'D NEVER HAVE KNOWN THAT RAHMA CARES FOR ME AS I--GOODNESS, I'M AFRAID I'M GETTING MIXED UP!
ANYWAY, NOW WE KNOW, AND SOME DAY SALI WILL BE MY QUEEN. WE'LL BE THE BEST ROYAL FAMILY THYMAUNG EVER HAD!
THE BEST-LOOKIN', ANYWAYS.
THAT'S A HALF COMPLIMENT, CONSIDERING THAT YOU AND RAHMA ARE DOUBLES, JIMMY--BUT A NICE COMPLIMENT, NEVERTHELESS.
GOOD-BYE, RAHMA. JIMMY AND I MUST BE GETTING BACK TO AMERICA!
GOOD-BYE, SUPERMAN--AND THANKS FOR ALL YOU'VE DONE!
GOOD-BYE, JIMMY...
SO LONG, SALI. I'LL--I'LL NEVER FORGET YOU...
SHORTLY AFTER, THE MAN OF STEEL LEAPS SKYWARD WITH JIMMY OLSEN IN HIS ARMS...
THANKS!
HAPPY LANDING!
HAPPY! WHAT A WORD TO USE!
--AND TRAVELING AT INCREDIBLE SPEED, THEY CROSS THE PACIFIC OCEAN IN THE DIRECTION OF AMERICA...
I'M LEAVIN' THE MOST WONDERFUL GIRL IN THE WORLD, AND HE SAYS "HAPPY!"
JIMMY, I'M VERY MUCH AFRAID YOU'VE BEEN BITTEN BY A DEADLY INSECT--THE LOVE-BUG.
JIMMY HAS A SURPRISE IN STORE FOR HIM TOMORROW!
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The Gazette

The MENOMONEE FALLS GAZETTE was published weekly from issue #1 (12/13/71) through issue #220 (3/1/76) and roughly monthly from issue #221 (April 1976) through issue #226 (November 1976), the last issue published so far. Issues 1 through 46 were sixteen pages each; issues 47 to 52 were twenty pages each; 52 through 94 were twenty-four pages each; 95 through 126 were forty-eight pages each; 127 through 223 were forty pages each; and issues 224 through 226 were thirty-two pages each.

The following is a list of the strips that have appeared in The GAZETTE. (d) indicates a daily strip, (S) a Sunday strip and (d&S) indicates a strip with a daily and Sunday storyline which had both parts in each issue. Current strips mean strips that were dated 1971 through 1976 and were the same week as the issue of The GAZETTE they were printed in. Foreign strips are those The GAZETTE reprinted from England, Argentina and Australia. The other reprint strips are American comics of the Thirties to the Sixtids that were re-assembled and touched up for printing once again in the Seventies.

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CAPT. EASY (d, Crooks & Lawrence) #95 - 226
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GARTH (d, Frank Bellamy) #38 - 126, 127 - 181 (odd numbers only), 182 - 226
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MODESTY BLAISE (d, O'Donnell, Holdaway & Romero) #1 - 226
PAUL TEMPLE (d, Durbridge & Mendoza) #95 - 226
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TUG TRANSOM (d, O'Donnell & Sindoll) #95 - 126, 127 - 147 (odd numbers only), 148 - 191

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BEN CASEY (d, 1962-66 Neal Adams) #46 - 226
BOBBY (d, 1948 Jerry Iger) #209, 214 - 218
BUCK ROGERS (d, 1958-59 Murphy Anderson) #95 - 126, 128 - 146 (even numbers only)
CONNIE (S, 1931, 1936 Frank Godwin) #96 - 102, 207 - 214, 217 - 220
DAN FLAGG (d&S, 1963 Sherwood & McWilliams) #116 - 126
DR. GUY BENNETT (d, 1958 Frank Thorne) #95 - 104
DRIFT MARLO (d, 1965 Cooke & Evans) #1 - 37
THE HAWK (d, 1946 R.H. Webb) #219 - 225
KEVIN THE BOLD (S, 1955-57 Kreigh Collins) #109 - 213, 215 - 226
LITTLE ORPHAN ANNIE (d, 1936-40 Harold Gray) #125 - 223
MALE CALL (d, 1940's Milton Caniff) #106 - 126, 127 - 141 (odd numbers only)
PETER SCRATCH (d, 1965-67 Lou Fine, Neal Adams) #95 - 164
RED BARRY (d, 1935 Will Gould) #95 - 126, 128 - 152 (even numbers only)
RED RYDER (d, 1951-52 Fred Harman) #95 - 126, 128 - 140 (even numbers only)
THE SPIRIT (d, 1941-44 Eisner, Fine, Cole) #95 - 212
SUPERMAN (d, 1940-44 Siegel & Shuster) #10 - 226
TARZAN (d, 1947-51 Hogarth, Barry, Lubbers, etc.) #35 - 223
WINDY CITY KITTY (d, 1948 Jack Crowe) #223 - 226

BACK ISSUE PRICES:
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The Guardian

The MENOMONEE FALLS GUARDIAN was published weekly from issue #1 (6/28/73) through issue #141 (3/1/76) and roughly monthly from issue #142 (April 1976) to #146 (November 1976), the final issue. Issues 1 through 144 were sixteen pages each, issues 145 and 146 were twelve pages each.

The following list is a guide to the old and new strips that have appeared in The GUARDIAN. The list does not contain a handful of strips that were only briefly reprinted.

CURRENT STRIPS:
ALLEY OOP (d, Dave Grave) #60-146
BC (d, Johnny Hart) #1 - 144
BEETLE BAILEY (d, Mort Walker) #1 - 144
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THE BORN LOSER (d, Art Sansom) #16-146
BROOM-HILDA (d&S, Russell Myers) #1 - 146
EEK AND MEEK (d, Howie Schneider) #17-146
FEIFFER (w, Feiffer) #8-68 (even no. only), 69-77
FRANK AND ERNEST (d, Bob Thaves) #19, 61-146
FUNNY BUSINESS (d, Rog Bollen) #16-146
GASOLINE ALLEY (d, Dick Moores) #37-115
GASOLINE ALLEY (d&S, Moores) #116-146
GAHAN WILSON'S SUNDAY COMICS (S, Gahan Wilson) #112-129
GORDO (d, Gus Arriola) #39-144
JOE PALOOKA (d, Tony Dipreta) #1-112
MICKEY FINN (d, Morris Weiss) #1-112
NEIL THE HORSE (w, Arn Saba) #118-140 (even no. only), 142-146
POGO (d, Walt Kelly, Henry Shikuma) #1-111
POGO (S, Walt Kelly, Henry Shikuma) #1-64, 78-111
RICK O'SHAY (S, Stan Lynde) #116-129
SALLY BANANAS (d, Charles Barsotti) #1-36
WINTHROP (d, Dick Cavalli) #16-146

REPRINT STRIPS:
ALLEY OOP (d, 1949-50 V.T. Hamlin) #2-59
CAPTAIN EASY (d, 1951-52 Leslie Turner) #6-72
KRAZY KAT (d, 1927, 33-35 Herriman) #1-60, 116-143
MICKEY MOUSE (d, 1931-32 Disney) #117-125, 128-146
ROMEO BROWN (d, English strip by O'Donnell & Holdaway) #1-38
SAM'S STRIP (d, 1961-62 Dumas & Walker) #134-146
THIMBLE THEATRE STARRING POPEYE (d, 1930-31, 1933-35 E.C. Segar) #1-131, 133-146

BACK ISSUE PRICES:
Issue #1 is $1, and issues #3-146 are 50 cents each. Issue #2 is completely sold out. Back issue sets:
Set R (#1, 3-25), Set S (#26-50), Set T (#51-75), Set U (#76-100) or Set V (#101-125).. $11 each
Set W (#126-146) $9
Set X (#1, 3-50)..... $20
Set Y (#1, 3-100)..... $35
Set Z (#1, 3-146)..... $55

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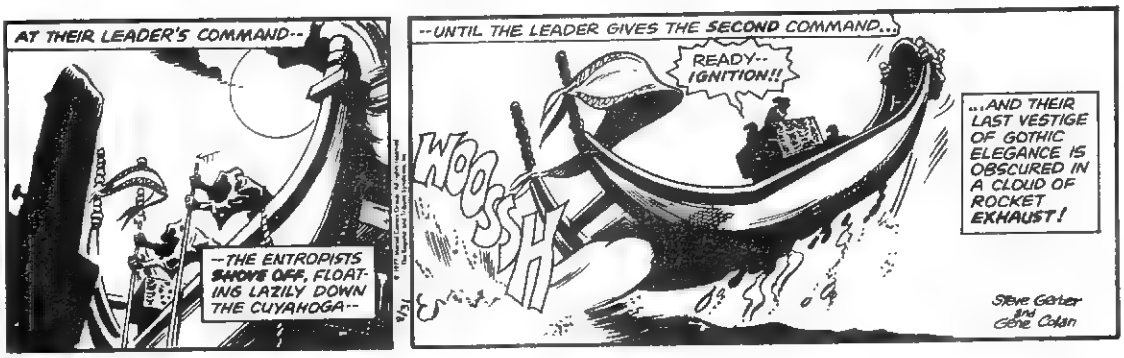
HOWARD THE DUCK
by Steve Gerber & Gene Colan

NO! YOU LIE! YOU CAN'T BE A NATIVE OF-- ANOTHER UNIVERSE!
WHAT-- YA GONNA REPORT ME TA IMMIGRATION?
YOU DON'T UNDERSTAND! THIS MEANS--OUR WAR AGAINST THE FUTILITY OF EXISTENCE-- IS IN VAIN!
EVEN THE CULT OF ENTROPY CANNOT DESTROY A BILLION BILLION WORLDS!
Steve Gerber and Gene Colan

IS IT OVER, GREAT LEADER? HAS OUR GLORIOUS DREAM OF A DEAD EARTH TURNED TO ASHES?
PROBABLY.
LAUNCH THE BARGE!!
BUT WE SHAN'T GIVE UP THE FIGHT WITHOUT A FIGHT!
Steve Gerber and Gene Colan
WE CAN'T JUST SIT HERE! LET'S MAKE A BREAK FOR IT!
HAVE YOU EVER TRIED A 50-YARD DASH ON YER KNEES?

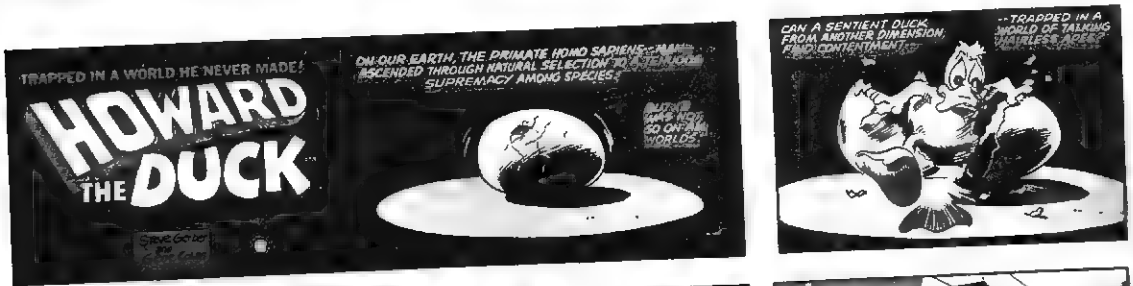

AT THEIR LEADER'S COMMAND--
--THE ENTROPISTS SHOVE OFF, FLOATING LAZILY DOWN THE CUYAHOGA--
--UNTIL THE LEADER GIVES THE SECOND COMMAND...
READY-- IGNITION!!
WOOSH
...AND THEIR LAST VESTIGE OF GOTHIC ELEGANCE IS OBSCURED IN A CLOUD OF ROCKET EXHAUST!
Steve Gerber and Gene Colan

EVEN AS THE ENTROPISTS' BARGE SPIRITS HOWARD AND BEV AWAY--
RATS! STOOD UP AGAIN!
BZZZ
BZZZ
--ARTHUR WINSLOW ABANDONS HIS ATTACK ON THEIR DOORBELL...
...AND RESUMES HIS DETECTIVE WORK!
SHORTLY, AT THE NEIGHBORHOOD SINGLES BAR...!
WHAT BETTER PLACE TO SEARCH FOR A CULT WHICH BELIEVES IN NOTHING!
--THAN HERE, AMONG THIS LONELY, AIMLESS CROWD!
Steve Gerber and Gene Colan

The Menomonee Falls Gazette

THE NEIGHBORHOOD SINGLES BAR...
OKAY, BUDDY, WHAT'LL IT BE?
A ROY ROGERS-- SHAKEN, NOT STIRRED.
HELLO! MY NAME IS WINSLOW-- ARTHUR WINSLOW.
:SIGH: WE ALL HAVE OUR CROSS TO BEAR!
Steve Gerber and Gene Colan
TELL ME...DO YOU APPROVE OF ENTROPY ON THE FIRST DATE?
SLAP

SHE-- SLAPPED ME!
MY APPROACH WAS IMPECCABLE SO IT CAN ONLY MEAN ONE OF SEVERAL DOZEN THINGS:
EITHER SHE'S NOT AN ENTROPIST-- OR SHE IS ONE-- OR SHE APPLIED AND WAS REJECTED--
--OR MAYBE I JUST INSULTED HER!
WHATEVER, I MADE ONE BASIC MISTAKE--
--LOOKING FOR PEOPLE WHO BELIEVE IN NOTHING AMONG THOSE WHO DON'T BELIEVE IN ANYTHING!
Steve Gerber and Gene Colan


TRAPPED IN A WORLD HE NEVER MADE!
HOWARD THE DUCK
ON OUR EARTH, THE PRIMATE HOMO SAPIENS ASCENDED THROUGH NATURAL SELECTION TO A STEMLOCK SUPREMACY AMONG SPECIES.
BUT IN THAT ROY, SO ONCE-ALL WORLDS.
CAN A SENTIENT DUCK FROM ANOTHER DIMENSION FIND CONTENTMENT...
--TRAPPED IN A WORLD OF TALKING HAIRLESS APES?

THE ENTROPISTS FLYING BARGE TOUCHES DOWN ON THE MIRROR-LIKE SURFACE OF A STREAM NEAR ASHTABULA, OHIO...
...AND FLOATS LAZILY TOWARD THE CULT'S HEADQUARTERS, AN INVERTED OBSERVATORY ON THE WEST BANK
GAZE, FOWL, WITH APPROPRIATE AWE AND WONDER, UPON THE DOME OF ERADICATION!
SOON YOU SHALL STAND ON HALLOWED GROUND FOR THIS STRUCTURE, OUR TEMPLE...

...SHALL BE AGENT OF MAN'S RELEASE FROM THE AGONY OF EXISTENCE!
WH-WHAT DOES THAT MEAN?
THE TEMPLE GETS 15% OF WHATEVER THEY DESTROY
FOOL! IT MEANS THAT HERE IS STORED THE ENERGY WE'VE GATHERED!
THE THERMAL, KINETIC, CHEMICAL, AND RADIANT ENERGY WASTED BY A NATION!
ENERGY ENOUGH TO SUNDER A WORLD!!
UH... I DON'T GET IT. IF YER SO DEPRESSED ABOUT MAN'S DESTINY BEIN' ZIP, WHY NOT OFF YERSELVES--
--AN' LEAVE THE REST OF US SLOBS ALONE?
WHY? BECAUSE WE CARE.

STAR HAWKS
by Ron Goulart & Gil Kane

KANE GOULART 11-28
HOY, THIS PLACE LOOKS LIKE THE MORNING AFTER MY LAST STAG PARTY!
I HAVE A HUNCH OUR CONTACT WAS INSIDE.
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ARE YOU SURE THE ROBOT GOT CLEAR, SNIFFER?
I'M EQUIPPED TO TRACK ANY GADGET KNOWN TO MAN, DIMBULB!
THAT ROBOT IS FLYING AWAY FROM HERE ON A SOUTHERLY COURSE.
KANE GOULART 11-29

The Menomonee Falls Gazette

LITTLE ONE, WE NEED ONLY HINDER THE STAR HAWKS... NOT KILL THEM!
THEIR LIVES AREN'T IMPORTANT!
NOW COME... WE HAVE ANOTHER TASK!
CHAVEZ, IF WE CAN FIND THE ROBOT, IT MIGHT.--
HOY!
REX, I HAVE A SUDDEN NOTION OUR DEPARTURE'LL BE DELAYED.
YOU AIN'T GOING NOWHERES, BALDY!
GENTS, THERE'S NOTHING I ENJOY MORE THAN GROUP SPORTS!
KAYE & GULLAET 11-30
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HOY, THIS REMINDS ME OF A BRAWL I GOT INTO ONCE IN A MASSAGE PARLOR ORBITING JUPITER!
YEAH, BUT THESE LADS AREN'T IRATE HUSBANDS, CHAVEZ!
YAR! I'M GONNA TROUNCE THEIR PET POOCH!
I'M NO PET, YOU KNOCK-KNEED BUFFOON!
THIS WILL TEACH YOU NOT TO ANNOY YOUR BETTERS!
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GOOD THING I WASN'T PROGRAMMED TO FIGHT FAIR!
KAYE & GULLAET 12-1

STAR HAWKS
by Ron Goulart & Gil Kane

WHOEVER WANTS TO DO US IN... HAS AN ENDLESS SUPPLY OF LOUTS!
THIS FRACAS MAY GO ON ALL NIGHT...
...WE HAVE TO GET ON THE TRAIL OF THAT WANDERING ROBOT!
NEARBY...
YOU SHOULDN'T HAVE ORDERED THE STAR HAWKS KILLED, LITTLE ONE.
YOU'RE FORGETTING THE IDEAS WE--
AND YOU'RE FORGETTING OUR BASIC PURPOSE!
KANE GOULART 12-2
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WE'VE GOT TO CONCLUDE THIS SKIRMISH FAST...
...SO WE CAN TAKE OFF AFTER VERMILLION'S RUNAWAY ROBOT!
MAYBE I CAN SPEED THINGS UP!
REX! CATCH THE OTHER END!
THIS IS HARDLY THE TIME FOR ROPE TRICKS!
KANE GOULART 12-3
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The Menomonee Falls Gazette

DID YOU KNOW I WAS JUMP ROPE CHAMP OF THE SPACE ACADEMY MIDDLE SCHOOL?
ENOUGH AUTOBIOGRAPHY, CHAVEZ... GET THE ROPE TAUT!
NOW LET'S SEE HOW MANY OF THESE BOZOS WE CAN BOWL OVER!
YOW!
OOF!
HOY, A PERFECT SCORE!
KANE GOULART 12-4
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WONDER WHO LOOSED THAT BATCH OF GOONS ON US.
WE'LL CHECK IT OUT LATER, CHAVEZ.
RIGHT NOW WE HAVE TO PICK UP THE TRAIL OF THAT FLEEING ROBOT.
HE MUST BE IMPORTANT, REX.
KANE & GOULART 12-5
COULD BE HE KNOWS SOMETHING ABOUT THE DUST WEAPON.
HOW ABOUT LESS CHIN MUSIC AND MORE BUSINESS, GENTS?
OKAY, SNIFFER, SET US A COURSE.
JUST A SEC... WHILE I CONSULT MY SCAN SYSTEM.
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STAR HAWKS
by Ron Goulart & Gil Kane

SOMEBODY MADE A NOBLE EFFORT TO WIPE US OUT, REX...
...NO DOUBT TO KEEP US FROM TRAILING THIS FLYING ROBOT.
WHICH MEANS PROBABLY VERMILLION GAVE HIM IMPORTANT INFORMATION TO CARRY.
ANY GUY WHO'D TRUST A ROBOT HAS TO BE A SHADE GOOFY.
OH, I DON'T KNOW, CHAVEZ ...I HAD A RELIABLE GARBAGE MULCHER ONCE BACK ON--
KNOCK OFF THE ANTIMECHANICAL DIGS, TWERPS...
...SO I CAN CONCENTRATE ON TRACKING THIS WAYWARD ROBOT FOR YOU!
AND MILES TO THE SOUTH...
A BLOOMING STORM RIGHT IN ME PATH!
CAN'T BE HELPED... I GOT TO FOLLOW THE GOV'S ORDERS!
KANE & GOULART 12-6
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THE STAR HAWKS ARE NOT THE ONLY ONES INTERESTED IN THE LATE VERMILLIONS ROBOT...
WE KNOW SOMETHING EVEN THE REGIME DOESN'T KNOW, TORBIN!
THAT VERMILLION WAS ABLE TO GET HOLD OF AN INFO-CELL!
YES, AND NOW HIS ROBOT IS CARRYING IT.
AS SOON AS WE OVERTAKE HIM, WE'LL HAVE THE SECRET OF THE DUST GUN!
THEN WE CAN DESTROY THE REGIME! DESTROY EVERYONE CONNECTED WITH IT!
PERHAPS, ZERA, YOU'RE... TOO VENGEFUL.
YOU DON'T FEEL AS STRONGLY AS I DO!
THE REGIME DIDN'T DESTROY YOUR FAMILY... DIDN'T RIDE THEM DOWN AND KILL THEM!
YOU'RE RIGHT, LITTLE ONE ... MY SORROWS HAVE BEEN OF A QUIETER KIND.
KANE & GOULART 12-7
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The Menomonee Falls Gazette

HOY, VERMILLION'S ROBOT IS LEADING US SMACK INTO BAD WEATHER!
CAN YOU TRACK HIM THROUGH THIS STUFF, SNIFFER?
YOU KEEP FORGETTING I'M NO ORDINARY MECHANISM, REXO.
AGENT ANMAR'S DEAD... LEO VERMILLION'S DEAD...
LET'S HOPE THE ROBOT HAS SOME ANSWERS.
MYSELF, I'M HOPING WE MEET AT LEAST ONE SPLENDID-LOOKING GIRL ON THIS JAUNT.
A FEW MILES AHEAD...
BLOOMING STORM'S PLAYING HOB WITH ME INNER WORKS!
BUT I GOT TO REACH THE RENDEZVOUS SPOT!
ZAM!
GOR BLIMEY!
KANE GOUNT 17-8
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STAR HAWKS
by Ron Goulart & Gil Kane

WHY'S YOUR NOSE FLASHING, SNIFFER?
OUR ROBOT JUST CRASHED IN THE JUNGLE UP AHEAD!
GOING TO BE TOUGH FINDING HIM DOWN THERE!
RELAX, I'LL TAKE OVER PILOTING OF THIS CRATE!
...AND I'LL SET US DOWN WITHIN INCHES OF THE FALLEN ROBOT!
KANE GOULART 12-10
NOW, THIS IS HOW TO HANDLE A SKYCAR!
HOY, SNIFFER, EASY ON THE STUNT FLYING!
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CAN ONE OF YOU BLOKES...
...LEND ME...
...LEND ME A HAND!

WHAT'D I TELL YOU, CHUMS?
I'M PUTTING THIS BUGGY DOWN LESS THAN A QUARTER MILE FROM THAT NITWIT ROBOT!
HOY, NINE YEARS IN THE STAR HAWKS.. AND I PLAY SECOND FIDDLE TO A ROBOT DOG.
WE ALL HAVE OUR SPECIALTIES, CURLY...
...ONE OF MINE IS LEADERSHIP.
SUPPOSE YOU LEAD US TO VERMILLION'S ROBOT, SNIFFER.
RIGHT THIS WAY, GENT'S. YOU'LL SEE HIM IN A MINUTE!
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BUT NEARBY...
KANE GOULART 12-11

The Menomonee Falls Gazette

THE STORM MUST HAVE FORCED VERMILLION'S ROBOT DOWN!
WE'LL CIRCLE THE JUNGLE FOR SOME TRACE OF HIM, ZERA.
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AND BELOW...
THIS ISN'T A PATCH OF REAL ESTATE WHERE WE'RE LIKELY TO ENCOUNTER PRETTY LADIES.
I'LL SETTLE FOR ONE LOST ROBOT, CHAVEZ.
WE SHOULD BE PRETTY NEAR WHERE HE HIT.
JUST AROUND THE NEXT BEND, PALS!
YOU'LL FIND THE 'BOT EXACTLY WHERE I---
SUFFERING SHAD!
HE'S GONE!
KANE GULBERT 12-12

YOU COULD HAVE MISCALCULATED SNIF.
I NEVER MISCALCULATE, PALSY WALSY!
THIS IS EXACTLY WHERE THAT HALFWIT ROBOT FELL TO EARTH!
MAYBE HE HAD A MIRACULOUS RECOVERY... AND TROTTED AWAY.
LOOKS LIKE SOMETHING... A LOT OF SOMETHINGS TRAMPLED THIS SPOT RECENTLY, CHAVEZ.
AHA!
WHAT'S IT?
THAT'S IT!
I KNOW WHERE THE ROBOT WENT!
WHEN I FIND HIM I'LL GIVE A WHISTLE!
KANE GULBERT 12-13
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STAR HAWKS
by Ron Goulart & Gil Kane

OTHERS SHARE AN INTEREST IN THE FALLEN ROBOT...
WE ALMOST HAD THE SECRET OF THE DUST GUN...
...AND THEN THAT BLASTED ROBOT CRASHED!
I NOTE SOMETHING DIRECTLY BELOW, ZERA.
THAT'S THE STAR HAWKS' SKYCAR!
THEY MUST HAVE TRACKED THE ROBOT HERE!
PERHAPS WE OUGHT TO AVOID A DIRECT CONFLICT WITH THEM, LITTLE ONE.
WE'LL AVOID NOTHING, TORBIN!
I INTEND TO HAVE THAT SECRET...NO MATTER WHAT!
KANE & GOULART 12-14
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TAKE A LOOK AT THIS, REX.
DON'T TELL ME IT'S A PORTION OF OUR BELOVED SNIFFER?
NO SUCH LUCK...
IT'S A CHUNK OF VERMILLION'S ROBOT, I THINK.
HOY, THIS REMINDS ME OF SOMETHING, REX.
THERE ARE SOME ODD LITTLE CREATURES WHO INHABIT THIS AREA.
WHAT SORT OF CREATURES?
THEY CALL 'EM TINKERS. . BECAUSE THEY LOVE TO---
HEY, RUBE! HELP!
THROW OUT THE LIFE LINE!
SAVE ME FROM THIS HORDE OF NITWITS!
KANE & GOULART 12-15
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The Menomonee Falls Gazette

WHAT IS IT THESE TINKER CREATURES DO, CHAVEZ?
THEY TAKE MACHINES APART.
HELP! SEND IN THE TROOPS!
RESCUE ME FROM THESE TWERPS!
ARE THEY AUDACIOUS ENOUGH TO TACKLE SNIFFER?
REX, I HEAR THE TINKERS WILL DISMANTLE ANYTHING!
KING GUANT 12-16
HOY!
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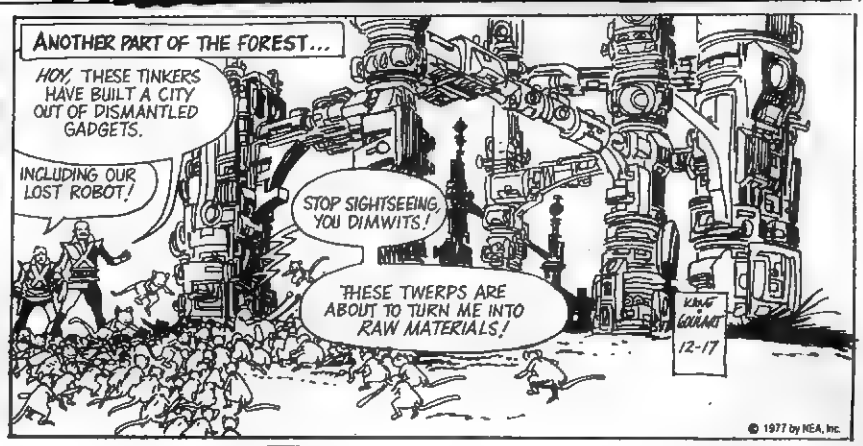
ANOTHER PART OF THE FOREST...
HOY, THESE TINKERS HAVE BUILT A CITY OUT OF DISMANTLED GADGETS.
INCLUDING OUR LOST ROBOT!
STOP SIGHTSEEING, YOU DIMWITS!
THESE TWERPS ARE ABOUT TO TURN ME INTO RAW MATERIALS!
KING GUANT 12-17
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STAR HAWKS
by Ron Goulart & Gil Kane

THESE TINKERS LOVE TO TAKE MACHINES APART, REX...
...BUT THEY'RE AFRAID OF PEOPLE!
OKAY, SO LET'S SCARE 'EM OFF SNIFFER!
GULIE GOULART 12-18
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BEGONE! DEPART!
C'MON, SHOO!
HOY! APPEARS WE'RE TOO LATE.
YEAH, THEY'VE PRETTY MUCH RUINED HIM.
YOU KNOW, CHAVEZ, I'M GOING TO MISS HIS RUDE REMARKS, HIS SNIDE GREETINGS...
RIGHT, AND HIS OFFENSIVE MANNER, HIS SURLY---
CAN THE ELEGIES, GENTS!
AND HELP ME GET MYSELF ORGANIZED!

DON'T WAGGLE, SNIFFER... I'VE JUST ABOUT GOT YOU MENDED.
GO PEDDLE YOUR FAXIES, THUMBS!
I CAN APPLY THE FINISHING TOUCHES!
HERE'S A CHALLENGE FOR PUZZLE FANS, CHAVEZ...
THE TINKERS SCATTERED VERMILLION'S ROBOT PRETTY MUCH HITHER AND YON...
SO WE HAVE TO SIFT ALL THIS CLUTTER TO FIND THE GADGET'S SECRET.
RELAX, CLEANHEAD!
GULIE GOULART 12-19
I FOUND OUT WHAT THE ROBOT WAS CARRYING...
... AND GRABBED IT BEFORE THESE SHRABS PLAYED THEIR DIRTY TRICKS ON ME!
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STAR HAWKS
by Ron Goulart & Gil Kane

WE'LL HEAD BACK UP TO THE HOOSE-GOW SO WE---
HOY! A GIRL...
...AND THE BIGGEST CHAPERONE I'VE EVER SEEN!
THIS IS A PRIVATE PICNIC, FOLKS!
HIT THE TRAIL BEFORE I BLITZ YOU BOTH!
I HAVE NOTHING AGAINST YOU, GENTLE CREATURE, HOWEVER...
SWAT!
© 1977 by NEA, Inc.
I DON'T THINK HE'S SUPPOSED TO MAKE A NOISE LIKE THAT!
KA-BLONG!
KANE GOULART 12-22

YOU REMIND ME OF MY YOUTH, WHEN EVERYONE WAS BIGGER THAN ME...
SUPPOSE YOU TELL US WHY THE---
WE DON'T NEED THIS ONE, TORBIN!
KANE GULART 12.23
AS YOU WISH, ZERA.
FORGIVE ME, YOUNG MAN.
HOY!
THUNK!
YOU STAY EXACTLY AS YOU ARE... TRY NOTHING!
IS YOUR TRAINED GOON GOING TO SLAP ME DOWN NEXT?
NO, YOU I WANT UPRIGHT...
... SO YOU CAN GIVE ME THE INFO-CELL YOU SALVAGED!
I'VE GOT TO TELL YOU... YOU HAVEN'T PICKED THE BEST WAY TO PUT ME IN A COOPERATIVE MOOD.
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The Menomonee Falls Gazette

BUT WE'RE NOT ON GENERAL ZAKAR'S SIDE.
IT DOESN'T MATTER WHAT YOUR CAUSE IS. A WEAPON SUCH AS---
WE INTEND TO TURN THE DUST GUN AGAINST HIS DICTATORSHIP!
KANE GILMORE 12-24
I DON'T EXPECT A MERCENARY LIKE YOU TO KNOW A JUST CAUSE!
MERCENARY? I'D HAVE TO MAKE 100 TIMES WHAT I DO BEFORE ANY---
I DIDN'T COME INTO THIS BLASTED JUNGLE TO DEBATE POLITICAL ISSUES WITH A---
NO, WHAT YOU CAME FOR WAS TO KNOCK PEOPLE AROUND AND MAKE THREATS!
I WANT WHAT YOU HAVE... THE SECRET OF THE DUST GUN!
WE'LL USE THAT WEAPON TO TOPPLE THE GENERAL!
NOPE, YOU'RE WRONG. NOBODY IS GOING TO USE IT!
THEN OUR ENCOUNTER WILL HAVE THE USUAL END OF SUCH STANDOFFS...
I MUST KILL YOU AND TAKE THE INFO-CELL!
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THIS ISN'T A BLUFF...I'LL KILL YOU UNLESS YOU HAND OVER THE SECRET OF THE DUST GUN!
DON'T YOU SEE WE'LL USE IT AGAINST A DICTATORSHIP?
WHAT YOU DON'T SEE, ZERA, IS I WON'T ENTRUST IT TO ANY GROUP OF LOONIES!
THE SECRET AND WHAT WE CAN DO WITH IT...
...IS MORE IMPORTANT THAN YOUR LIFE!
NO, LITTLE ONE!
THERE MUST BE NO KILLING!
WE CAN'T BEGIN ANYTHING GOOD THIS WAY, ZERA.
YOU WIN, YOUNG MAN...YOU CAN KEEP THE SECRET OF THE DUST GUN.
I WONDER FOR HOW LONG.
KANE GILMORE 11-25
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